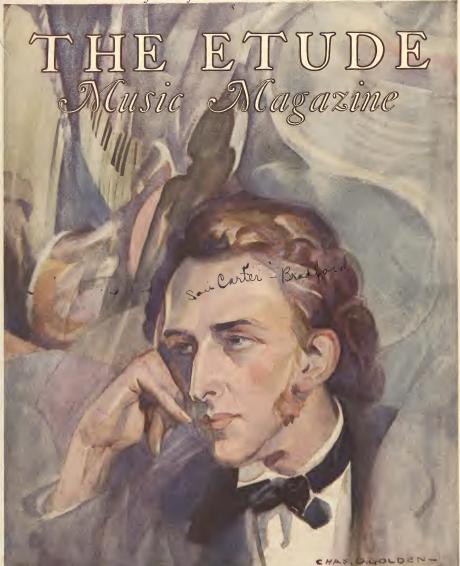
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ALTHOUGH GEOFFREY O'HARA was born in Chatham, Ontario, Canada (in 1882), nevertheless he is accented as an American, his works having been produced, and most of his life spent, in this country. His early musical edu cation—vocal and composition—was the result of instruction by some of the

Geoffer O'HARA country's leading master teachers, Vog-ler, Homer, Norris, Bimboni and others. Success came to him early when in 1913 Caruso selected one of his songs for his repertoire. He was appointed Director of Native Indian Music the same year, and during the war

he became very active as a song leader in the service. Some of Mr. O'Hara's war songs became famous instantly some or Mr. U.Flara's war songs became famous instantly and since that time he has produced a number of compo-sitions which have been received with favor by leading vocalists. He has traveled extensively in light opera, on the concert stage and the lecture platform.

> JUST JUNE By Geopprey O'HARA

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	200	ſ.
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المدوى المادر و داور الاوراق Have you heard, dear heard, of a "bear - ti - ful icle, An the property of the state of th ale in a crys - 11 - cel see, Hare you heard, dear heart, that our

The range of each song is indicated with small and capital letters. The first letter is the lowest note in the song and the second letter is the highest note. A small letter tells that the note is below or above the staff and the CAPITAL letter tells that it is on a line or in a space within the staff.

THE GYPSY TRAIL

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GALLOWAY

TOD BUCHANAN GALLOWAY was born in Columbus, Ohio in 1863. He was graduated at the public schools of his native city and at Amherst College, after which he was admitted to the bar and elected Probate
Judge of Ohio. He also held other offices of trust in acteristic, best

legal profes Judge Galloway's profession has been that of law, he has probably the wellconsidered an au-thority on musical found time to in-dulge his love of subjects and has posed a number of

dividual and char. Too B. GALLOWAY cations	.1 va	lue.
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NEIDLINGER

WILLIAM HAROLD NEIDLING-ER, vocalist and composer, was born in Brooklyn in the year 1863. He took up the study of music in a serious way at an early age first with Dudley Buck and C. C. Muller in New York, Buck and C. C. Namer is later going to London to study with E. Dannreuther. During this early period Namicascan

of his career he was conductor of a NEDLINGER number of the leading choral societies in and around New York. After a few years as vocal teacher in London and Paris, he returned to his native land and settled in Chicago

rais, he returned to his native land and settled in Chicago where he became quite prominent as a word teacher, Mr. Neidlinger was equally at home in general composition, producing songs, anthems, choruses, cantatas and interesting songs for children. His successful songs cover a wide field, from Southern dialect to philosophy, as found in Browning and Whitman. He died at his surjection in Base Conago. N. I. in 1024. tarium in East Orange, N. J., in 1924.

> SWEET MISS MARY By W. H. NEIDLINGER

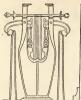
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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on





Happenings and Activities Pertaining to Things Musical Everywhere

FRAU COSIMA WAGNER, daughter of Prage Lists and wrife of the famous composer, recently exprised the account optice in a conservation, one of the most remarkable women of me independent century, she now is selfoun seen placed on the independent century. He was this description of the independent century, and will power. It was this little statistic or the state of the

THE CHICAGO CIVIC OPERA COMPANY management has practically decided on the plans from the practical decided on the plans from the plans of the plans

DR. JOHN McE. WARD, on Christmas Day, last, eclebrated his fortieth anniversary as organist of St. Mark's Lutheran Church of Philadelphia. Dr. Ward was one of the first members of both the National Association of Organists and the American Organ Player's Club.

mits series of organ recials at Holy Trinity Church of Philadelphia, which brought his total number of concerts in this historic fane up to one thousand and ninety. Besides these free recitals, Mr. Kinder is well known as a choral conductor and as a composer of ecclesiastical music which has been whely used.

EDWARD GERMAN, one

THE WESTMINSTER CHOIR, of Dayton, Ohio, with John Finley Williamson as conductor, is a unique organization that is carrying the beauties of pure choral art to audiences as far south as San Autonio and on through Louisiana, Tennessee and Kentucky. This hand of singers, and the equally famous St. Olar's Choir, are con-

THE DOMINANT is a new and welcome visitor to our desk. Published by the Oxford University Press, and coming in a fresh grean cover, between which are pages filled with short, mealy in a size of great convenience for bandling, it should find a place in many pockets, portmanteaus and on many musical reading tables.

ANDREAS SEGOVIA, the Spanish guitar virtuous, who for several seasons has been one of the senations of Paris and London, made his best will bring lack into favor his potter instrument which in lace years has fallen largely

THE ST. JOUTS MUNICIPAL OPERAL and sample and support of the first part of the first

THE MINNEIANIA MANDEKOR a singing.

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"PILGRIMS OF DESTINY," a choral draum, by Gena Brausconke, was given its first pertermance recently in burge of the Officers of the
fermance recently in burge of the Officers of the
when the Composition was given in New York. The production was sponsored by
the Maintee Musicale Chilo New York.

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Saricarter - Bradford Can You Tell? So.11

- 1. What two great vocal forms came into existence in 1600?
- 2. Who were John Bull and Ole Bull?

THE ETUDE

- 3. In what two operas is a celebrated "Mad Scene" to be found; and who were their composers?
- 4. Who has been mentioned as "The greatest American composer ever born in Ireland and educated in Germany?"
- 5. (a) In what Italian opera is the famous song. La Donna c Mobile? (b) What do these words mean?
- 6. Who wrote the "Nuteracker Suite?
- 7. What American singer was the first internationally known Carmen?
- 8. How can one-twelfth of a beat, in four-four (common) time, be represented?
- 9. What is an overture?
- 10. Who was the greatest of American women violinists?

TURN TO PAGE 326 AND CHECK UP YOUR ANSWERS.

Save these questions and answers as they appear in each time of Tex Erupe Mone. Manazone month after month, and you will have time enterestiment material when you are host to a group of music loving friends. Teachers can make a scrap book of them for the benefit of early pupils or others who set by the reception room reading table.

What is a Symphony Concert?

By Dr. Orlando A. Mansfield

THE CLASSICAL symphonics and, to a term symphony concerts came to be apcertain extent, modern symphonies also, piled, although somewhat inaccurately, to are, in substance, sonatas for full orchestra; that is, they are compositions a symphony was performed, or even to each of which consists of three or four choral or miscellaneous concerts at which movements, contrasted in form and style the performance of a symphony was and scored for the instruments found in merely occasional. This use of the term the best orchestras existing at the time of was scarcely justifiable, and the expression their production. And, of course, as com- has now become more properly and perpared with the movements of the ordinary sistently applied to concerts given by pianoforte sonata, those of the symphony celebrated and more or less permanent are considerably longer and much more musical institutions or societies, in Europe

fully developed. Gradually, as the performances of symphonics increased in importance and frequency, during the last century, the

Musical Appreciation and Musical Form Social Conten - Bradford

Every child should know: 1. That each major scale has a relative avoids the harsh augmented second. minor scale

3. That the Natural Minor scale has no frequently throughout any composition altered tones.

half step both ascending and descending, composition is in a major or minor key, the Harmonic Minor scale is formed.

9. That any key signature represents two

tones one-half step in the ascending scale tive minor. and by canceling the altered tones in the 10. That the Minor mode is used to exdescending scale, the Melodic Minor seale is press mystery, distress and sorrow,

formed. It is named "Melodie," because it

6. That by a combination of the Melodic 2. That number six (the sub-mediant) Minor ascending and the Harmonic deof a major scale becomes the tonic for its seending, the mixed Minor scale is formed. 7. That the "raised seventh" occurs very

written in the minor mode. 4. That by raising the seventh tone one- 8. By a glanee when the tonic close of a

9. That any key signature represents two 5. That by raising the sixth and seventh keys, either that of a major key or its rela-

Gaking an Inventory

By SARAH A. HANSON

THE FIRST of the year is a good time in what respects he can be further imto take an inventory of your musical pro- proved during the remainder of the school gress during the past year and to make year. Such a review with an eye to comyour plans for the future. Come to some ing events not only summarizes effectively decision as to what you mean in your the work accomplished in the past but also community musically and otherwise.

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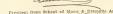
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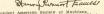


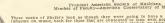






















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Mothers and Music Week

her children along the musical highway.

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is possible for her, even without actual City, and ask for eopy of pamphlet entraining in the subject, to develop, control titled, "The Value of Musical Training To and keep alive a musical atmosphere in Children in the Schools of America," and the home and, to a certain extent, in the "A Speech That Raised \$2,000 for the

exertion on her own part.

great tribute to the art that a special week sell it with the enthusiasm of Music Week should be set aside for its propagation and demonstration and that such extensive nation-wide plans for its celebration should be perfected. None of the other arts receive such recognition and distinction.

A Mother's Problems

some evening during the week under her it for Music Week in 1929, own roof-tree. Let her children, and some Music Week is now a permanent instituof the neighborhood children who perform, tion. It is with us to stay, and, as a furnish the program. At these gatherings mother, you will be wise if you climb up father should be an honored and distin-on the Band Wagon and ride at the head guished guest, since it is he who usually of the procession. It is possible for the provides the means for the instruments mother to lead in this movement, as she and study of them and naturally would like an occasional display of the results life. of his efforts. The mother's own part may be the refreshments, a bright, attractional, welcoming personality.

sional musicians of the community and get children, making it all a jolly game them to storm the school boards, the super-

HE MAIN purpose of this depart- intendents and the principals. Under the ment is to assist the mother in guid- impetus of National Music Week such a ing and making pleasant the path of campaign ought to be successful. In pur-

With this in view we want to emphasize the mothers' part in National Music Week, the purchase of reproducing instruments which is from May the sixth to the and an adequate supply of rolls and records twelfth. It is not too early now to begin for the public schools in order that the thinking about and planning for it, because, older children of the community, who have if it is a success, the mother will need missed out on music training in the early the cooperation of the children, their music grades and are now too busy for actual teachers, extra practice time and, most study, may have the advantage of training certainly, some special preparation and in music appreciation. It is possible to get xertion on her own part.

When you come to think of it, it is a the leading business men and all philauthropic citizens behind this project and

Community Programs

THE National Bureau for the Advancement of Music can give you interesting data for an elaborate community cele-"Home Night in National Music Week," A ND NOW what can the mother do? A First: she should begin at home. It in Kent, Washington. Get this pampliet, would be a good move to plan a recital for and, if it is too late to use it this year, file

MRS. S. COTTON WOOD, California. Small tive home setting, and a cheery, inspira- children can best be started upon the musical highway by a thorough training in Second: If music instruction is given in rhythmics-marching, gliding, waltzing the public schools of a town, there will probably be a special demonstration of it the top of the table, hand-clapping and togiven some time during Music Week, tapping may also be demonstrated to vari Then it is plainly the mother's duty to go ous rhythms. All sorts of toy instruments and thus encourage the instructor by her may be used effectively in this rhythmic presence, and incidentally find out what training. Hand position may be demonsort of music-teaching her children are strated, and finger, wrist and arm movesort of music-teaching ner clintructor adments for early muscular development may mustifering them. If no demonstration is led done on the top of a table. Or a chart of freed by the teacher, the mother should be done on the top of a table. Or a chart of the keyboard may be used. The mother should be done on the top of a table. see that such a program is provided, be- can avoid straining and stiffening delicate cause National Music Week is emphasizing muscles by this plan. Listening games this particular feature, and no school may also be supervised by the mother. She should be out of step in the big parade,
If the public school in her town does
of include music instruction, this is the
week for her to begin an active camlouse, listening attentively, and then findpaign to see that it is introduced. Let her ing these various sounds on the keyboard go after her school authorities, get music of the piano. One who has had as much educational publicity from her local press, musical training as you seem to show organize the music teachers and profes- should be able to do these things with your



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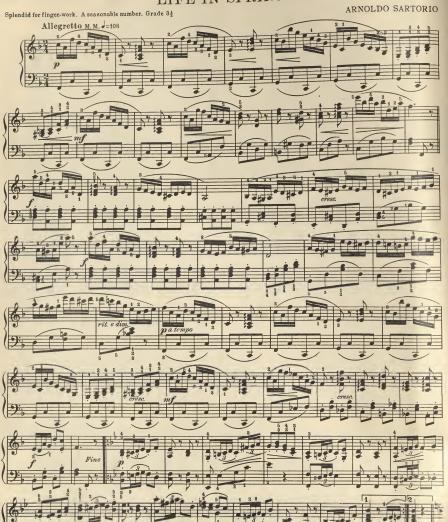
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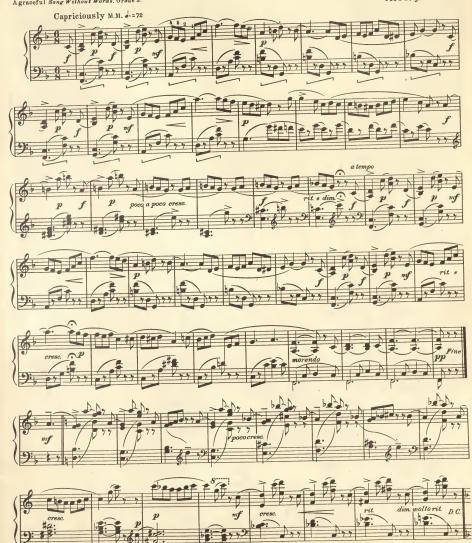
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Q. Please explain as briefly as possible the meaning of "Major" and "Minor." I can-not tell the difference between the major and minor scales.—1. L., Paterson, New Larges

and minor cedes.—i. b., Daterson, New Jersey.

A. Mijor under grater, minor means a starter, minor means a starter, minor means a starter, minor means the scale. When the third trom the key-note for from any note) consists the starter of the scale. When the bounds do—all, which are the foundation of the chord the major scale. When the third from the key-note (or from any note) consists of you have a major third, giving the sounds ha—db, which are the foundation of the Sing or play ulternately the distance of the Sing or play ulternately the distance of the Sing or play ulternately the distance of the scale. But the difference. Then play on the plan the trians (-B—4 (do—al—al)), in a startenet to the difference. Then play on the plan the trians (-B—4 (do—al—al)), in a startenet to the difference. Then play on the plan the trians (-B—4 (do—al—al)), in a startenet to the difference of the scale. By which will give actifier major nor minor, exist emittingen and the trial is an imperfect (rind—which is another story.

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Minnie Hauk, in her day a famous and say, 'Will you not have a game of

contains some interesting pages about him. a rest, and, as it was not good for his

to my drawing-toon, was all the proposed of th She also describes his playing at Satoverlooking the Danube and the Royal could notice the wonderful change that Castle. "The silver rays of the moon would come over his face the moment his would shine upon his inspired face, and fingers touched the keys. When convershe appeared to me like a supernatural be- ing in society he made grimaces; his lips ing. So he would sometimes sit for an would move incessantly and utter words hour or more and play as only he could one could understand only with close athour of more and pay as only it could one count uncerstant only that case head all the great plants it tention. When sitting at the piano he apsince the sixties, but none moved me as peared like a god. He forgot everything did the Abbé Lisat. Under his magic around him, and played such sublime fingers the piano would become a whole music that it seemed not to be of this orchestra, producing the most wonderful earth. . . . On several occasions this music imaginable. Sometimes he would music moved me to tears, and, on returnforget himself and play on till mother ing to my rooms, I would cry like a would touch him gently on the shoulder baby."

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were not always in good taste. Louis cruelly revealed the secret to the very lady Engel, in "From Handel to Halle" tells who was the victim of the hoax.

(Beethoven) when he had already lived thoven, telling him how cruel it was to half a century, and most sentimentally take such unfair advantage of her adasked him for a souvenir—if possible a miartion for and unbounded good faith ocut some grey hair from a goat and in him, and to render a friend, a sincere to send it to her in a locket which she had transmitted to him for that purpose, fore all her friends. . . She pleaded her There would not have been much harm cause so well that Beethoven, touched by faith wore the locket. . . . But after her ance but submitted meekly-repented of delusion had lasted some years, one of his joke and sent her some of his vener-Beethoven's friends to whom he had able grey hair, which made her happy."

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sounds with ease, and such success is a own actions."

keeping is needed in playing or singing, only in poetry and in music but also in In a remarkable chapter on the sense of our natural hearing, even under primitive Triythm in his "Psychology of Musical conditions. Thus, rhythm has become a Talent," Dr. Carl E. Seashore gives an biological principle of efficiency, a comadmirable analysis of the power of rhyth-dition for advance and achievement and a perpetual source of satisfaction. This satisfaction need not be conscious. The to be effective. In music and poetry we play with rhythm, as it were, and thereby develop it in expansive and artistic

Further he observes, "Rhythm carries. could grasp individual sounds, if they were It is like a dream of flying; it is so easy not heard rhythmically. This is a principle to soar. We feel as if we could lift which is involved in all auditory per- ourselves by our boot-straps. The patception. Individual sounds are grouped tern once grasped, we have an assurance periods, periods and movements. The leads to a disregard of the ear element and ability to grasp in terms of larger and results in a motor attitude, a projection larger units is a condition for achieve- of the self in action. For rhythm is never rhythm unless we feel that we ourselves "The development of this ability re- are acting it, or, what may seem inconsults in power to handle vast numbers of gruous, that we are even carried by our

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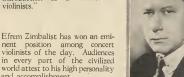
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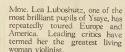
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EDITORIALS -

Piano Compulsory

NE of the most interesting signs of the times in music is the cultivation of the ability to play other instruments than the piano. Instruments such as the flute, trumpet, oboe, violin, viola, saxophone, clarinet, and French horn have expanded the musical horizon immensely and contributed hugely to the potentialities of the orchestral situation of America for the future. In fact, this marks a huge advance in our musical educational culture.

Yet, herein may lie a serious setback to musicianship, if we do not take a page from the experience of Europe. In looking over the catalogs of a score of European conservatories, we noted

that in practically all courses, the piano was "compulsory." That is, no matter what other instrument is studied it is necessary to study also the piano, to complete the course.

The reason for this is obvious, even in the ease of voice students. Music is a fabric of tones. When the student has not the ability to grasp more than one thread or voice in the fabric, his training is only fractional. It is the experience of most voice teachers that only a few of the pupils who come to their studios have anything resembling a good musical training. It was this fact that prompted the famous voice teacher, Franz Proschowski, to incorporate in his "Beginner's Book" of his vocal method, a means whereby the student can make up in a limited way for this great shortcoming. But even this will not give the student what he will acquire with a good course of instruction in piano playing.

It is inconceivable to the writer how the performer upon any one of the orchestral instruments can get a really good idea of the orchestral fabric unless he has a knowledge such as that which can be easily acquired only through the piano. True, Berlioz is said to have been unable to play any instrument well (he did play the guitar). Wagner was no pianist. John Philip Sousa can scarcely play his own marches at the keyboard. Don't make any mistake, however. All of these men, including the erudite Mr. Sousa, have made exhaustive studies in musicianship. They studied harmony and composition long and hard, through years, with masters and by themselves,

The advantage of the piano is that it opens the book to an instinctive knowledge of harmony and composition that can be acquired by no other means except years of study. In addition to this, the pianist who can play at one time four melodies or parts, as in contrapuntal playing, attains a personal mastery over the complications of modern music, in a far shorter time than it can be acquired in any other way.

The piano also is, of course, of great value as an accompanying instrument. For this reason, if for no other, the performers upon other instruments should learn to play the piano as well. It is not difficult, in listening to a violinist, to

> discover whether the artist is a pianist also and can grasp the musical composition as a whole instead of the thin line of notes that he is called upon

Fritz Kreisler is a remarkably fine pianist, and we have often thought that this is one of the reasons why he reaches such a very high degree of artistry. For a similar reason we have often thought that the fact that Mr. Harold Bauer was a concert violinist in his youth makes his playing of the piano more beautiful and understandable. We have not the least doubt that the study of another instrument leads to a better comprehension of one's major instrument.

In the days of the great masters the composer was expected to play upon more than one instrument. Bach, Mozart, Haydn, and Beethoven were accomplished on at least two

The piano, however, is a most distinctive instrument. A

home without a piano is like a house without a front door. No matter what other instrument you may possess-flute, 'cello, trombone, violin, or trumpet-if there is not a good piano in the home, there is lacking the background for building up a thorough, all-around musical culture. This fact is so widely recognized that it "looks queer" to go into a

If you are studying voice or any other instrument than the piano, make plans at once to take up piano study as an indispensable adjunct. This may be the best advice you have ever read in the editorial pages of THE ETUDE MUSIC MAGAZINE.

"THE FLUTE PLAYER," MEISSONIER'S GREAT MASTERPIECE, NOW

The ETUDE MUSIC MAGAZINE Vol. XLVI, No. 4

HABIT-THE STRUCTURAL STEEL OF A MUSICAL TRAINING

M ODERN architecture has been revolutionized by the introduction of the steel skeleton by means of which the tiny shop or the great cathedral can be brought into being in a fraction of the time formerly employed. The great spires of Cologne did not reach up into the heavens until hundreds of those who laid the foundations were in their graves for cen-turies. Now a magnificent structure of thrilling beauty and great endurance is brought to completion in two years. The reason is structural steel

In every musical education there is a structural background upon which the edifice must be erected. This background is a skeleton of habits-habits of correct thinking, habits of accuracy, habits of carefulness, habits of aesthetic detail, habits-

All practice is the culmination of habits. O student-you who are willing and glad to sacrifice hours and hours at your instrument-why do you not realize this more clearly? .. Why do you not see that the hour glass, itself, has very little to do with your success, unless you everlastingly watch the development of your habits every second, every hour, every day, every year? HABITS! HABITS! HABITS!

A few notes played incorrectly with the wrong touch, the wrong rhythm, or other defects, for a few weeks, may create a habit which requires months to correct.

Habits demand will power. They must be established with great determination and cultivated through innumerable repetitions, always with the most exacting accuracy. Only in this way can the steel structure of your musical career be so soundly built that you may depend upon it at all times in the future.

ON BEING PRACTICAL

AMERICANS have won the reputation of being practical.

Just what does "being practical" mean?

We take it that it is most akin to the old problem of Euclid revealing that the shortest distance between two points is a

In music study we are constantly seeking to find that straight line. We strive to put aside all unnecessary nonsense and shoot like an arrow, straight for results.

Mr. Theodore Presser, the revered founder of THE ETUDE Music Magazine, was in this sense one of the most practical men we have ever known, and this accounts for the enormous popularity of his very successful educational works. He had no use for "flummy diddles," as he called fanciful and extraneous ideas which usually proved more obstructive than helpful. He saw his object clearly and went directly and unswervingly toward it.

At the same time he always realized that in musical education it was necessary to gain the student's interest with pleasing material. He hated ugliness in music and his sensitive nervous nature was such that sounds that were discordant in harmony or in tone-quality gave him actual physical pain.

In advising young teachers, he used to say, "See clearly what you are striving to do and then go toward that point by the most direct route possible." It was for this reason that he adopted as the first motto for THE ETUDE:

"He who combines the useful with the beautiful carries off the prize.

MUSICAL WASTE BASKETS

ONLY a few years ago, it was the ambition of the writer of books to produce works that would last through the centuries. Milton, Spencer, Thackeray, Chaucer, Pope, Goldsmith, Scott, Dickens did not make books for the moment but for all time. That their works have survived is due to the spirit in which they were written.

The greater part of the huge volume of fiction that is shot out of the Hoe Printing Presses today, as out of a machine gun, is not written with any idea of doing more than catching popular favor for a few months.

Probably not more than one work in a thousand or even ten thousand will be known at the end of a decade. What a terrible waste of brains, not merely the brains of the writer but also those of the readers whose lives may be greatly influenced by these books which find their way to the waste paper basket a short time after they have left the printing press!

In music the same conditions exist. The pathetic thing is that thousands of young people turn their minds into waste paper baskets in which they deliberately throw the musical trash of the hour. A basket filled with trash leaves no space for treasures.

The human mind is such a marvelous and precious thing that its owner should seek to make it a treasure chest filled only with the best. We do not mean that the mind should be limited strictly to classics, ignoring much of the lovely salon music which has great educational value, but we do mean that it should be devoted largely to the works, simple or complex, of enduring

RECOGNITION

ONE does not have to roam very far in European cities be-fore finding oneself going along Beethoven Strasse, Via Verdi or the Rue Gounod. The only attempt we have ever known in America to honor American composers with the municipal method of adopting their names for streets was in Flatbush, New York City, when a musical real estate man ran the customary staked highways through a farm and called them after De Koven, Foster, Sousa, MacDowell, Nevin and others. We wonder whether they have survived or whether they have been absorbed and are now 78th Street, or perhaps 378th

Monuments, tablets, boulevards may be employed as posthu mous tributes to composers, but, after all is said and done, what they need most and what they deserve is liberal, generous recog nition during their lifetime.

The composer presumably writes according to his inspiration He is expected to put down those divine messages which come from the great unknown. But, and mind this, the messages are to mankind. If his life has been rich and full, and if his art (his method of communication) is finely developed, his message may be the voice of the gods. If it is, the great soul of mankind will not be long in identifying it. Most of all, it should be honored and amply rewarded. Closed eyes cannot see the floral tributes of admirers, and ears sealed in death can never hear the most gorgeous requiems.

THE "GREAT AND GLORIOUS ADVENTURE"

A PARIS paper tells the story of a woman who at the age of exceptly came into a fortune. She had always lived within sight of the Eiffel Tower but had never had the courage to visit the City of Light. She paid her first visit and told the reporters.
"It was a grand and glorious adventure." "What are you going to do next?" asked the reporters. "I am going to study the piano," she replied. "I have always wanted to study music, but have never had a chance. Now I am old and have no relatives. I think that music will make my best companion. And that will

Thousands of people, starting to study music seriously and earnestly late in life, have found in the art a "grand and glorious adventure." Not all succeed in becoming able to play, but we know, from our own teaching days, of many who have been

In fact, in some cases music study has proven a spiritual and mental inspiration, resulting in a complete renaissance of the individual. We have witnessed this in many cases, where music study has seemingly brought new youth to the mature beginner.

It must be encountered with severe earnestness. Then the advantage of the mental drill, the delight of the new experience, the sense of conquest over one's mind and fingers, bring back the thrill of buoyant youth and verdant fields.

Of course, no one can start out to become a virtuoso at fifty: but we do remember one former pupil who at fifty-five was able to achieve his life ambition to play three of the polonaises



Hlleluia

The Glorious Song of the Resurrection From a Painting by Gotch in the Tate Gallery, Liondon



By CAROLINE V. WOOD

THE PRINCIPAL reason why it is usually follow an octave higher. This, of course, difficult for a piano student to read music does nothing toward making him a good written on leger lines is because such a small proportion of the music which he class the small proportion of the music which he class is because such a small proportion of the music which he class is written thereon. The remodel is the left hand part so he will not be tempted plays is written thereon. The remedy is to follow it. Also give frequent drill in obvious—give him more practice in read- naming notes above and below the clefs.

Another thing-let the pupil play the In the early duets, when the right and teacher's as well as the pupil's part to In the early duets, when the 'right and teachers as well as the pupils part to left hands are often playing the same notes due, as soon as he is able. If he is not of the scale an octave apart, have the pull first play the right hand alone several times, for if he starts in by playing both and to the purpose. The above suggestions, if followed, will hands toordher he will sendship and the purpose. hands together he will probably read only have a tendency to make the pupil equally the left hand, simply letting the right hand at ease in any register of the piano.

Aiming for It! By C. W. BERG

tween a person walking over smooth ice in finger of the right hand on higher C. faltering, uncertain manner and a skater As your success with this exercise and as follows: gliding over the same stretch with an easy the benefit you derive from it depend on confidence in his ability to arrive at the your mental attitude, it is of the utmost goal? In much the same way you have importance that you form the mental conprobably seen and heard some students cept of the first note as the starting place using quarter notes. playing scales in a hesitating fashion and from which you "hop off," and the final

What is the reason? Largely this: the the value of the intervening ones imparts 6/8 using eighth notes. falterers are absorbed in the individual confidence to the mind and accuracy to the ers have their eyes fixed on the goal toward to aim at the target two octaves distant. ters.

The following exercises are helpful in fix your mind on the last one and AIM four sixteenths to a beat, instilling confidence

Starting with the thumb of the right For the descending scale the process is hand on middle C and the fifth finger of simply reversed. In the beginning it is the left hand on low C, strike these notes better to confine yourself to two octaves. firmly, giving them the relative value of a Later your ingenuity will lead you to pracquarter note. Then play the scale of C tice it in contrary motion and extended through two octaves with legato touch, over four octaves. A little earnest work

> Do You Know That By HAROLD S. FARNESE

1. Schubert in his time was considered 6. César Franck had practically no

2. Schubert and Beethoven were conorone anomas, composer to augmon and
for development by means of repetition board facility, improves sight-reading and

3. Chopin was one of the few great composers who never learned how to write his deathbed and died shortly after its

4. Chopin's heart is buried in Warsaw, Poland, while his body rests in the Pèrela-Chaise, Paris?

5. Schumann believed that his music ex-5. Schumani ocurveu ma un most compose music message the moods of two different beings 10. While most anecdotes about compose his individual interpretation of a musical and accurately, and he acquires self-

Wrapping-Paper De Luxe By H. G. SELWYN

gotten. In 1883 a room in the Thomas- scripts. schule (at Leipsic where Bach was Can- The author, however, adds a footnote to

board had formerly been full of music period of a century and a quarter?

In his admirable life of Bach, C. F. manuscripts and that during the years Abdy Williams tells us that, after the of oblivion, whenever a Thomas-schule great composer's death, "Bach's music fell boy wanted a piece of paper to wrap up more and more into oblivion, and for a his 'Butterbrod' he was allowed to tear time his name seems to have been for- out a sheet from one of Bach's manu-

7. Weber wrote the opera "Oberon" on

8. Berlioz, who wrote music for mam-

9. Claude Debussy received much of his

inspiration from listening to Javanese

moth orchestras, could play only a guitar?

première in London?

"In the latter was a cupboard in which died in 1750. Could he have left behind the communion plate and surplices were enough unknown compositions to provide kept. The writer was told that this cup- choirboys with wrapping paper over a Geaching the Fundamentals of Music Though Improvisation

IF IMPROVISATION is taught in specified Ex.1 progressive assignments it is one of progressive assignments it is one of the most valuable and effective means of impressing upon the student the fundamentals of music education. Improvisation In addition to rhythm and melody, har-

to form original musical sentences? rhythmic patterns.

whole and half notes, Four-measure phrases in 3/4, 4/4, 2/4,

others playing the same scales with perfect note as the goal toward which you are using whole, half, and quarters evenness and regularity.

Giving the first note four times Four-measure phrases in 4/4 Four-measure phrases in 4/4, 2/4, 3/4,

steps or notes, while the graceful perform- fingers, as it provides a station from which 6/8, using dotted halves and dotted quaring

As soon as you have struck the first note.

0000.0 Four measures in 6/8, using 00.00000000000000000

After some skill is acquired at rhyth- In all extemporization pupils about be with some rhythmic pattern. In melodic breaks and halts. improvisation pupils must be taught the The value of such a course in extem-1. Scriugars in his time was considered 6. Cear Franck had practically no second-rate while the world extolled Menschaff as a composer in his time and value of repetition and sequence and the portization is inestimable. It teaches that, when he died in an accident, Amountain the second repetition and sequences. Moreon repetition and sequences where producing particular productions are consistent use of given figures. Moreon producing particular productions are consistent use of given figures. and sequence:

> Accompanying as an Art · By Jessie M. Dowlin

It is concessed that the solo player may enough to qualify as orchestral accompa But the accompanist may take no such units are cemented. Dut the accompanist may take no such that the Accompanying a singer or instrumental accompanist signals not only with note soloist is another branch of the art altographer. To be accompanist signals not only with note soloist is another branch of the art altographer. phrasing and barely suggested nuance.

pressed the moors or two direction of the saled Florestan error are true, those about the origin of most score. He may accelerate or diminish the reliance and a strong sense of responsibility merged in mile, whom he cance a constant of the life, times and the congress of the life, times and the lessions, and that he signed a great compositions were inverted years later by tempo at points where it may seem to from the knowledge that upon his should and execute, and that are signed a great compositions either "F" or the busilisers in order to interest the lambdar of the publishers in order to interest the lambdar of the public of the accented the public of the complete thought of the composer, foundation upon which the orchestral

and rhythm but also with each delicate phrasing and barely suggested nunnec.

degree, such an accompanist should be obstance of the companies of the compani ng pant tues where he has been may red himself of minor importance, the perfect time whether he is playing the much depends upon him, particularly if the treble which carries the melody or the bass soloist lacks self-confidence. The accomwhich marks the beat of measures.

Subject facts Self-confined to hurry panist must be careful neither to hurry schule (at Leipsic where Bach was Cantor) was used as the English Church, and the effect that "the story may or may not chestras are the rule rather than the stealily the ladder upon which his fellow exception. The control of the stealily the ladder upon which his fellow exception. exception, the young planist may obtain musician may climb to the satisfactory invaluable experience if he is fortunate culmination of his efforts.

"Man does not live in realities alone, but by every word which proceedeth out of the mouth of Dream."—MONTESQUIEU.

By HELEN OLIPHANT BATES

may be started as early as the first lesson, mony should be studied from two view-Children begin to form original sentences points: namely, as exercises in broken or as soon as they can pronounce a few figurated chords, and as an accompaniment words. Why should they not also begin to melody. To understand pianistic of form original musical sentences?

The first lessons should be devoted to studied in different figures merely as rhythmic improvisation upon a percus- chords. Freedom gained in using the ion instrument such as the triangle, tam- chords in this way will prepare for freebouring or drum because on these instru-ments the pupil is not hindered with technic The three principle triads in fundamental and can devote his entire attention to the and inverted positions offer abundant material for practice. It is much better for Inasmuch as pupils should always be the pupil to know the principle triads thortaught to think in complete ideas even oughly in all keys, and be able to play them from the beginning, improvisation assign- quickly and easily than it is to have a HAVE you ever noticed the difference be- of the left hand on high C and the fifth ments should never consist of less than a hazy knowledge of a whole harmony book. phrase. The first lessons might be planned The following motives are samples of what the teacher should give for develop-A four-measure phrase in 4/4, using ment both as chords alone and as accompaniments to melodies:

Four-measure phrases in 4/4, 3/4, 2/4,

Pupils should also be asked to find mo-Four-measure phrases in 2/4, 3/4, 4/4, tives from the pieces which they are study-

As soon as sufficient facility with the · Four measures in 2/4, 3/4, 4/4, using phrase is acquired the period, double period and small two and three-part forms Four measures in 2/4, 3/4, 4/4, using can be taken up. Pupils who are given sufficient drill in extemporizing in the smaller forms will learn not to plan whole pieces pages long as though they consisted of a single phrase. The ability to punctuate, one of the first requirites of allowing each note the relative value of a on this exercise means inevitable improve. Phrases in all rhythms, using ties and from much practice in creating the different segments of a complete sentence

mic improvisation, melodic improvisation required to state before starting want they should be started. This, unlike the former, are going to use in their exercise, and they cannot stand alone, but must be combined should play in time and tempo without

elessom to the sixtes?

Out, when he thou in an exponent, run2. Schubert and Beethoven were conbroise Thomas, composer of "Mignon" and
similar to the following may be assigned mentary harmony and form, gives keydevelops musicianship.

THE ETUDE

Jair Carter - Bradford Uses and Abuses of the Pedals

By the Distinguished Composer-Pianist-Teacher

EUGENIO PIRANI

HE SUPERFICIAL pianist looks upon the pedal as a device for making noise and for producing a kind of cloud under which wrong notes and faulty passages can safely be concealedas maneuvers of warships and airships are masked by a smoke screen. The sustaining pedal is consequently assigned the humiliating rôle of hiding imperfections and incompetency.

On the other hand, if used in a skillful manner, the pedal is a remarkable aid in obtaining artistic effects. It should be considered as a key and the foot the finger which presses it. To avoid the noisy hand has to perform, in addition to the tapping when suddenly needed, it should melody, notes belonging to the accomalways be in contact with the sole of the paniment (as in several Songs Without shoe. The foot should attain a high de- Words, by Mendelssohn), it is at times gree of agility in pressing and lifting when difficult to bind the different melody notes, rapid changing is needed.

A common mistake in using the pedal quently on the some note. is pressing it simultaneously with the note or the chord to be sustained. Instead it notes (as mentioned above) renders the should be lowered an instant after.

Thus, in the following:



if the pedal is changed together with the chords (as in b), an empty space en-sues when the hands leave the keys and the foot releases the pedal. On the contrary, if the pedal is lifted after the chord is struck (as in a) and again when the fingers are lifted to prepare for the following chord, the pedal sustains the abandoned chord. Consequently a perfect continuity of sound is obtained.

Hence follows the inaccuracy of the usual notation. Ex. 1. is generally indicated as follows:

1st measure 2nd 3rd

binding-that is, produces empty, soundless spaces between the different chords.

ings is that which gives the pedal a line many of the well-known publishers. for itself with notes to indicate the exact time at which it should be begun, how long it should be held down and when it should be lifted. This method of notation has been adopted throughout the writer's pedal study, Harmonies du Soir, in the



In melodic passages where the right even though the fingers are changed fre-

But the skillful use of the pedal between binding comparatively easy and can be effected much more quickly than the changing of the fingers. Let us take the first four measures of the Spring Song, for in-



Instead of changing fingers, in the first Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* Ped.* and third measure, one can take the pedal, which, with inexpert pianists, causes faulty a similar way through the whole piece.

The notation that avoids misunderstand- merits is the diagonal one, adopted by following passage: The sign is:

Sustaining

The two vertical lines allow great ac-"High School of Piano Playing." The curacy in indicating the moment of press-following is from Etude XV in this book: ing and lifting while the diagonal line gives the exact duration.

The note-notation pedal marking requires additional space for engraving the composition, and for that reason is not favored in most instances, from the publisher's standpoint. Therefore the pedaling which has been used in THE ETUDE is the most definite marking suitable for practical conditions, and it is far and away

The piano has been accused of not being union of the sostenuto pedal (holding the to produce the "veiled" tone? able to effect a crescendo on a single note A with the left foot) and the sustaining or on a chord. This inferiority of the pedal (with the right foot), changing it through the use of the middle pedal?

cannot sustain the note beyond certain pedal, would have been impossible to per-

low the string to vibrate for a short time. Of the big bell of the Campanile of Ven-After this press the pedal. In that moice. With the help of this pedal, the F
ment all the sympathetic strings of the sharp can be developed into a wonderful fects of crescendo, striking first a chord quite striking. with the piano pedal (which allows the Here is an example of a passage which pressing instead the sustaining pedal.

For obtaining orchestral effects the use Ex.5 of the sustaining pedal offers unlimited possibilities. The powerful sonority effected through the reinforced chords and and the thundering arpeggios through the whole keyboard, sustained by this pedal, produce the tremendous chords which make the piano a rival of the orchestra.

"Veiled playing," which is an imitation of piano playing as heard at a great distance, has a special poetic charm. Of course a very light touch is required to produce that delicate, ethereal tone. But the touch alone is not sufficient. The service of both pedals should be enrolled in addition, the piano pedal to diminish the bulk of sound and the sustaining pedal to beautify and idealize it. This union of both pedals produces a velvety shade which gives the illusion of veiled tone. Spinning sounds can be beautified through the simul- otherwise (with the sustaining pedal) taneous use of both pedals.

Most modern pianos have a third (sostenuto) pedal, introduced by M. Montal, the purpose of which is to prolong single notes or chords, in contrast to the sustainclouded sonority. This pedal makes it possi- ugly belaboring of the pedal with legs as given in the line below, and proceed in a similar way through the whole piece. which could not otherwise be executed. a planist. He hears also the violent kick-In considering ways of indicating the Liszt, in his piano transcription of Bach's ing of the innocent pedals and wonders in needling another method which has its Organ Preludium in A Minor, writes the pianist is bent upon its total destruction.



The organ point on the A in the bass onal pedal marking? in advance of the old-fashioned pedal could not be executed with the use of the 3. In what way may volume of tone be marking with the sign, Ped., followed by an sustaining pedal alone, as it would bring increased after the note is struck? about a confusion of harmonies, while the 4. How may the pedals be manipulated

piano, in comparison with other instru- according to the different harmonies, makes ments or with the human voice which can the rendition of this wonderful organ sustain and swell a note, is only relatively point quite easy. Liszt who was not actrue. For the human voice, and the wind quainted with the sostenuto pedal at the instruments also, are subordinate to the time he wrote these transcriptions offered length and endurance of the breath. They to the pianist a task which, without this

On the piano one way of increasing the The same is the case with Liszt's Gonvolume of tone after the key has been doliera (Venezia e Napoli) where, at the struck is to strike a note or chord and al- end, the low F sharp suggests the tolling piano which were prevented from resound- organ point, being prolonged through the ing by the dampers will vibrate, and a whole last page, while the sustaining pedal decided swelling of the note or chord will. (right foot) changes with the different result. Liszt used to obtain marvelous ef- chords. The imitation of the bell becomes

hammers to strike only one of the three can be rendered only with the use of the chords) and afterwards releasing it and third pedal. It is taken from one of the writer's Concert Etudes, Op. 88:

> \$ 173 20 Per Charles Sh ser color colors THE REPORT OF THE PARTY OF THE

Only the use of the middle pedal makes it possible to bring out clearly the solo in the midst of the arabesques of scales. As soon as the chords of the choral are songs, lullabies, gondolieras and similar caught through the sustaining pedal, both compositions which call for murmuring hands are freed to play the scales, which would cause cacophonic entanglement.

The student should be warned agains: another commonly occurring ill treatment of the sustaining pedal-"slambanging" it in loud passages, so that the listener no ing pedal, which, by releasing all the damp- only notices the pugilistic efforts of the ers of the keyboard, results in a somewhat player upon the keyboard, but also the ing of the innocent pedals and wonders if tion! This habit is ugly to see and utterly

disgusting to listen to. The pedal should be taken unobtrusively. Its presence, while obtaining highly artistic effects, should remain unnoticed and never, through unnecessary motions of legs and feet, become annoving and offensive.

There is a classical saying, "Soup should be seen but not heard!" In our case this maxim should be translated and amplified. "Pedals should neither be seen nor heard,"

SELF-HELP OUESTIONS ON MR. PIRANI'S ARTICLE

When, in relation to the playing of the chord, should the pedal be pressed? 2. Explain the advantages of the diag-

Parental Influence in the Lives of Famous Musicians

By Winton J. Baltzell

MANAGING EDITOR OF THE ETUDE MUSIC MAGAZINE FROM 1900 TO 1907

The passing of Mr. Winton James Baltzell, in New York, on Jamary 10th, removed from American musical life oue of its most earnest and self-sacrificina devotees. Born at Shiremanstown, Pennsylvania, on December 18, 1864, he received a liberal education at Lebanon College, the University of Pennsylvania, the New England Conservatory, and under Sir Frederick Bridge and William Shakespeare, of London. Returning to Imerica, he became active as teacher, author and editor. From 1887 he was an assistant editor of The Etube till 1900, when he became managing editor up to 1907. He then became editor of "The Musi-cian" till 1918. Besides vocal compositions, he published in 1905 of "History of Music," and in 1914 a "Dictionary of Musicians," the latter a standard work for reference. The accompanying article was written shortly before his death.

H EREDITY has more or less absorb-ing interest for the student of perand interest for the student of personal development. Certain writers claim great value for this factor. There are also those who take the ground that environment is the strongest force in the development of the individual. The object

the historian to make conclusions which must, in part, take the place of facts, therefore the place of facts, the dependence of the place of facts and the place of facts and the place of facts are the place of facts and the place of facts are the place of facts and the place of facts are the place of facts and the place of facts are the place force of several generations. The investieation which follows indicates the source of genius, so far as is possible, and gives credit to the parent who contributed most

to the musical development of the child. A study of the careers of most famous musicians makes it plain that the special fitness for music was shown at an early age and that training also began early and kept pace with physical development. Most virtuosi are made during childhood. Few persons become a real success in music if they begin the study during later adolescence or after that period. Only in singing is it necessary to wait for adult

The Older Classical Period

UNUSUAL musical endowment seldom appears in successive generations of appears in successive generations of the same family. Two exceptions to this rule are found in the stories of the Bach and the Couperin families. In the former ease, while the father, uncles, grandfather and sons were musicians, the culmination of genius rested in Johann Sebastian. Owing to the death of his father and mother he was cared for by an older brother, an organist. His first wife was a member of the Bach family and a singer, and his second wife the daughter of a musi-



MOZART AS A CHILD From the Famous Statuette in the Luxembourg Museum, Paris

number of famous musicians, leaving it to that Bach wrote certain studies for her, generation. the reader to make the deductions as to Such was the nature of the heredity and Contemporary with Bach, born in the

of the present writing is to present the cian, an excellent singer and evidently a uncles were musicians and organists, and casily obtainable facts with regard to a clavichord player, judging from the fact the family talent continued in the next

the freader to make the deductions as to the influence of heredily or environment which had part in the development.

Contemporary with Bach, born in the curvivorment which had part in the development or individual development.

Contemporary with Bach, born in the curvivorment which had part in the development.

In the heredity and contemporary with Bach, born in the curvivorment which had part in the development. Among the prominent older French mu- the parents of this master. Yet, it is evi-Confortunately, information as to the carry years of musicians and the lives of iscians were members of the Couperin derived that the mother regulated a musical their forlears is not extensive. This leads family, organists and harpsichoral players endowment in the child, for she gave him



HAYDN CONDUCTING THE FIRST PERFORMANCE OF ONE OF HIS STRING QUARTETS, IN HIS HOME

The Son of Peasant Parents

HAYDN WAS the child of peasant parents, singers of the folk tunes of the Croats, a people of Slavonie race with a rich heritage of musical spirit. The compositions of Haydn showed the influence of the people's music, an evidence of the influence which early environment has upon musical development. His brother was

also an excellent musician and composer. Haydn left no children. Although much younger than Haydn, the path of Mozart crossed that of the older master, for he spent his short mature life in Vienna, the home of Haydn. The father of Mozart was a musician of eminence in his life-time and was, himself, the descendant of a family of bookbinders of Augsburg, Germany, where this occupa-tion was raised to the dignity of an art. The older Mozart was the teacher of his son and must have had solid attainments as well as fine educational discernment. He watched over the growth of his son with the greatest care and devotion, fully aware of the wonderful endowment in Mozart's son became a musician and enjoyed a considerable reputation in Vienna

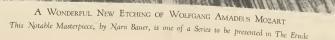
The most famous of the older English musicians was Henry Purcell (1659-1695). His father was a church singer and composer, his uncle was a court musician and his brother, an organist and composer. Henry left a son who was an organist and lept up the family tradition. Like Mozart, Purcell had a short life.

Contemporary with Bach and Handel was an eminent French musician, Rameau His father was a musician and an organist. The boy early became a proficient player on the harpsichord, organ and violin. Owing to lack of a competent teacher in composition in his native city he made his studies in that branch unaided.

Friend of Handel and contemporary of Bach in Germany and Rameau in France, was the famous Italian harpsichordist, Domenieo Scarlatti. In his development both heredity and environment played a part. His father was Alessandro Scarlatti, one of the most noted of Italian composers of his time, and one who did much to perfect Italian opera, especially the aria. Domenico was thoroughly trained in the musical science of the day by his father and gained fame as an organist and harpsichord player. A son, Giuseppe, was a composer whose operas were es-teemed at Vienna where he lived during the last twenty years of his life. A nephew was chapel master at Naples and produced

Later Classical and Nineteenth Century

REETHOVEN, the master who summed D up the work of his predecessors, Mozart and Haydn, had a musical heredity. His father was a singer and his grandfather a church musician of high standing. The father was a man of dissolute habits but most exacting as to his boy's training in music. Apparently the younger Beethoven inherited the sturdy, self-reliant character of his grandfather. Although his environment was distinctly musical, it was not of a character to develop the softer and refined graces. He never married



saw the birth of four master musicans, elilitent, Faunty, older than Felix, was a genius of his soa and was addoss in de-One of these, Chopia, came from Poland (ine pianter and brought into music the saint) of the children of the family and brought into music the saint of the wave section. one of mese, compar, came from Poland one punts and credited as composer of veloping it. Once veloping

ing of expression. Such was the case with the surface of the surfa

linist of high repute in London, himself a violinist of his time. was instructed in violin and piano playing, tion with other pupils, among them Gurworks of his predecessors. Beethoven and son. MacDowell left no children and in theory by his father, passing under litt whose name is so well-known to chilBach, had a large part. He was not marAnother American, of an older genera-

Czerny-the Pubil

etudes for the public of his time—works imprisoned. Meanwhile the mother, an velopment of the boy hut he was sturdy Theodore Thomas, founder of the Chiwhich are the back-bone of most presentday courses of study. His father was a a comédienne and supported herself and nence. A nephew, Rubin Goldmark, a musician and the first teacher of his son. The boy became a pupil of Becthoven at lowing that both were members of opera the age of ten. He was never married.

Donizetti, one of the most facile of Italian opera composers, had neither musical heredity nor family environment as class of Vienna, the home of light-hearted factors in his development. His father music, His father was a schoolmaster was a weaver and wished the boy to be- who had heen well trained in music as a come a teacher. After some years at the rudiments of music by his father and also conservatories in Naples and Bologna he the violin. An older brother was his piano composed his first opera.

Lied form of composition, was not born . into a favorable environment. It is probable that neither of his parents had inclination for music, for both of them opposed his wish to become a musician. In spite of thetic "try-outs" in these gatherings,

The American-born composer and pianist, Gottschalk, was the son of an English father (a graduate of Cambridge University) and a French mother. In the cultivated atmosphere of a delightful family life the boy learned piano playing as an amusement. His talent showed itself so definitely that he was sent to Paris to

study. He died at the age of forty.
Giant of the pianistic world, Franz Liszt, took up the classical idea and out of it developed the romantic and program style. He was the son of a steward in the service of a Hungarian nobleman. The father was an enthusiastic amateur in music and a pianist of sufficient attainment to become his boy's first teacher. The elder Liszt was an admirer of Beethoven Neither was his environment specially conand instilled the same feeling in his boy, durive to awaken and stimulate musical At the age of ten young Liszt went to development. Nevertheless incidents are Vienna and became the pupil of Czerny related to show a natural and unusual apti-

son of an organist. Under the father's ment in educational matters. Before him playing, and also a virtuoso on the double-figure in American music. careful teaching the hoy made such rapid was a father of eminence as a philosopher hass. Later he was a theater director and progress that he was sent to the Naples and thinker. Mendelssohn's mother was conductor, An uncle was a singer and viotalent for composition developed early, amount of artistic tastes and an occellent in player; his grandfather, a musical entermination of the property of the property of the composition developed early, amount of the first part of the nincteenth century central ideas of the family life. The other violin. West's father believed in the saw the birth of four master musicians elibricants. The other violin. West's father believed in the composition of the family life. The other violin. West's father believed in the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the family life. The other violin the composition of the co

a Polish woman. He was a teacher and a rary, Meyerbeer, was highly favored in Charles Wesley, son of the Rev. Charles
The Norwegian r man of fine education. He had the ability his surroundings. His father was a wealth Wesley and nephew of Rev. John Wesley.

The Norwegian master, Grieg, owed his to discern the unusual genius of his son banker and his mother gifted intellectually. His musical instinct developed early, and the decondant of men of disciplinations. and secured the best possible teachers for Among his teachers were Chemit for hecame a notable organist and com-him. Chopin was not married.

Artistic endowment seeks expression in these colors are a contraction of the colors of the instrument. His younger Madame Grieg was an excellent piants, artistic endowment seeks expression in these colors are a contraction of the colors of the instrument. His younger Madame Grieg was an excellent piants. Artistic endowment seeks expression in theory. Meyerheer was the only musician brother, Samed, was a prolay as a child when the creates in one in the family. One of his brothers was and played the violin, but his favorite intible may been exhibit when experts one in the family. One of his brothers was and played the violin, but his favorite intible may been exhibit when exhibit when the family of the control of the con

in his time. His father was a fine silver - employee of a mercantile firm in Genoa, His compositions include the most of the smith in Rome and an amateur mu- a musical enthusiast whose favorite instru- forms. A natural son, Samuel Schastian, piano. His mother seems to have had much sician. Recognizing the gifts of his ment was the mandolin. He began the was one the distinguished organists and of the strong temperament of the Polish son he had him instructed by capable training of his son with great around teachers according to a comprehensive equally great severity. Punishment often

The last of the three B's (Bach, Bechands and American accounts). took the form of deprivation of meals. thoven and Brahms) seems to show the An American composer and pianist of Famous as a pupil of Clementi, J. B. Balancing the father's severity, however, influence of heredity. His father, Johann distinction, Edward MacDowell, showed Cramer owed some of his endowment to a was the mother's sympathy and ambition Jacob Brahms, ran away from home to demusical heredity. His father was a vio- that her son should become the greatest vote himself to music. He became a pro-

name of Czerny-who wrote many was drawn into political disturbances and Poverty was a great obstacle to the de-American musicians of the present day excellent singer, secured an engagement as and self-reliant and won his way to emicompanies

True son of the people, Franz Schubert teacher. Another brother was also a good Robert Franz, one of the masters of the musician. Thus it came about that a feanotes in the time of a half note, ture of the family life was a string quartet which later expanded into a small orchescompositions of the boy received sympa-

his wish to become a numerous. It spaces this he learned to play the piano and the organ and finally won consent to pursue a resimilar but that the material of an art determines its technic and special principles. ciples. The creative faculty seeks expression in a medium most grateful to the one endowed with it. Schumann's ancestry showed no trace of musical inclination. His father was a littérateur and a book seller who had sympathy for art pursuits, With his approval Robert had somewhat desultory musical training as a boy. But after his death this was denied by the mother who was uncompromisingly opposed to music. It was not until early manhood that Schumann was able to devote himself exclusively to music.

Verdi's Neutral Environment

NOTHING is recorded of Verdi's ancestry to show a musical heredity. who brought him to the attention of Bee- tude for music, the child's delight when an organ-grinder made a visit to the vilan organ-grander made a visit to the vislage, his picking out simple chords on an Another good way to count the equally value. Pupils who have not had enough

Bellini, Italian opera composer, was the a man of strong mind and splendid judg- fine violinis, especially noted for his viola- resident of New York, is a distinguished

Mothering Genius

The Norwegian master, Grieg, owed his

race, Leschetizky began his career as

ficient orchestral musician, especially on in art, not developed because of the Quaker son of a distinguished German violinist, a Carl Reinecke was the son of a musician the contrabass. The younger Brahms faith in which he was raised. The mother number of the celebrated Mannheim or who cared for the early training of the showed special aptitude for the piano and of MacDowell, a woman of strong characchestra. As a mere child J. B. Cramer boy. This was supplemented by associa- received thorough training, in which the ter, watched over the early years of her-

tion, William Mason, was the son of The family environment of Rossini, fa- Among Austrian musicians Carl Gold- Lowell Mason, one of the pioneers in mous opera composer, was essentially mu- mark shows the power of a musical heri. American music. His nephew, Daniel PIANO students are familiar with the sical. The father was a trumpeter who tage. His father was a Jewish cantor. Gregory Mason, is one of the distinguished

(Continued on Page 315)

The Eighth Note

By LULU D. HOPKINS

An eighth note is equal in time value beats and the "two" following each numwas a wearer and usage the part of his calling. Franz was taught the to one-half of a quarter note. Therefore ber represent the last half of the beats, there can be two eighth notes in the time thus;





A note representing one beat receives one count. When two consecutive notes represent one beat they are sometimes counted "one and two-and." "One" represents the first half of the beat and the "and"

Ex. 2

1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and (id. die and the flute and the high base door (id. die and the flute and the flut Give the two eighth notes representing a beat the same length of time that one



11wo2 two 3 two 4 two 11wo2 two 3 two 4 two Play and sing the following melody. Keep time by tapping the beats with the foot.

GIANCEPECT IN Go the fid-dle and the big bass drum; Go the

represents the last half of the beat, thus: tone and a toot and a tum, tum, tum, Go the

land 2 and 3 and 4 and 1 and 2 and 3 and 4 and quarter note receives. Take especial care Loved of the Gods

Loved of the Gods

UNUSUALLY favorable were the influences which surrounded Mendelssohn. His father was a wealthy banker, etal genius of Weber. His father was a

Whither the Grend Modern Music

An Interview With the Famous French Modernist DARIUS MILHAUD

Secured Expressly for The Etude Music Magazine

By Laura Remick Copp



DARIUS MILHAUD

sionism, whose leader, Claude Debussy, new elements. and a new and unknown ideal substituted of composition or which countries interest only just changing." in its place. Just what it was to be, no you most?" he replied: "All schools, all one knew; but a group of young people countries; but the young composers espein Paris met together, discussed the sit- cially. It is what the youth of to-day are uation, formulated a code of their asthetic doing that appeals to me most—the very principles, and drafted a kind of summary young, for they hold the key to the music of what the ideal should represent. of what the ideal should represent.

THE ETUDE

"The Six" and consisted of Louis Durey, literary and musical men and formed, as Mile. Germain Taillefère, Francis Poulenc, it were, a musico-literary coterie. That Georges Auric, Arthur Honegger and group will bear watching. Prominent of the most prominent composers of the is about thirty, and who has written an invisited our country, and during the season Profundis for piano deserves attention. of 1926-1927 he made a second sojourn in our midst. "And, by the way, the above title," so Monsieur Milhaud says, "has title," so Monsieur Milliaud says, "has caused much misunderstanding, as it was caused much misunderstanding, as it was talketed by the group, themselves but not selected by the group themselves but

"The Six" Concerts

far away from the beaten path everyone clear, of the Italian.

ment to Brazil, which accounts for a imaginative power."

South American flavor in some of his To the rather timid query, "Does any-

Russia giving a series of concerts at the compositions (Aaron Copland of New a spineless species, devoted himself to bring-rather than rebellious and not to express invitation of the Soviet government, I York) have taken well in Paris. Antheil, ing it back to simplicity; and this man, his opinion too freely, for in the end he

These aspiring musicians were named bow has gathered around himself young

The "Schools" Amalgamate

thrust upon them by a newspaper reporter, and so that chapter is closed. Stravinsky they now call a Parisian and have cast him out of the Russian school much as in a duce a fox-trot? former generation 'The Five'-Borodin, THEY HAVE never really worked to Balakirey, Moussorgsky, Rimsky-Korsa New York, and became the rage. The gether; that would be impossible; but koff and Cui—did Tschaikowsky. So the best composers took it up. Stravinsky they did cooperate and hire a badly heated, followers of Stravinsky to-day arc in wrote rag-time. Wiener wrote a synpoorly lighted hall, so as to provide a place Paris and a new school has sprung up to give new compositions a hearing. They in Russia. I am a great admirer of Strawere of the same age, had the same ideals vinsky and regard him as great as our and ultimate goal in mind; but almost at French masters, and the work I like best random a journalist chose the names of is the piano concerto. Lambert, of the six people as representative and they were English school, I find expressing the called 'The Group of Six.' The concerts modern idiom most convincingly; and were popular and although the hall was Rieti, whose music is very joyful and

"Among the very young French com-Monsieur Milhaud, of this little band posers of to-day, from whom one might of trail-blazers, is a genial, kindly cour- expect something, are Henry Sauget of teous man with a vital and serious inter- Bordeaux, who is largely influenced by est in things of to-day that is gripping. Chopin, and Maxime Jacob, only twenty To meet him is an inspiration. And he years old—a Jewish lad from Bayonne; likes us and our big wonderful country. also from a little band of three young Travelling he is fond of. He finds it a men, Caby, Dantun and Letac, who sought wonderful stimulus to the imagination; Satie's protective guidance. They are and so-he travels. A number of years writing absolutely atonal music worthy of ago he was sent by the French govern- Schoenberg's followers and of fantastic

thing in American music besides jazz in-"Recently," he says, "when I was in terest you?" he replied quickly, "Copland's weaken the French style and produce only behooves him who listens to be indulgent

FTER THE WAR French music, made some interesting discoveries con- I think, is still too young and has not yet whom our group regarded as their fetich, A which had been silent so long, criming the young Russian writers." It found himself, although which sart, and French comisit the youth of all lands about whom he wrote after the manner of Stravinsky, then of to-day. posers raised the cry for something new. concerns himself for the reason that, by changed and writes more like Beethoven "Our beloved Satie all of his life was The long and autocratic reign of impress contact with the youthful, one can find now. A composer changes, and during ready to welcome the newest manifestasomism, whose leader, Claude Debussy, new elements. The function of the public, but he will come hack. He is to compose always received support and

Likes the New

B UT JAZZ M. Milhaud is enthusiastic about. "I like the vitality, the melody I get from it. The 'punch and go' of the rhythm fascinates me. The blues I find well worked out musically and with new instrumentation effects. But there are two kinds, good and bad, and I like only good me, 'I wish I knew the music that the Darius Milhaud, the last of whom is one among them are Kamieński, Dechvoff who music; I prefer a good fox-trot to a poor four-year-olds of to-day will compose. He sonata. Popular music and dance forms was forever exploring the horizon. From contemporary world. Five years ago he teresting ballet, and Teuline, whose De have always had a great influence on must belind his spectacles, with his indefinable visited our country, and during the season Profundis for piano deserves attention. Bach's Suites and Chopin's Waltzes. The public of the olden times was much more open to new ideas than that of today, as can be seen easily in works of Rameau. Gluck, in 'Iphigenia,' introduces a minuet, a dance-form of his day; and so why should not a composer of our time intro-

"In 1918 jazz arrived in our midst, from copated sonatine and some blues, as did almost every composer. But the influence in Europe is now at an end-in fact, has been since 1924. It came like a thunderstorm, swept all before it, and, going away, cleared the air and left a better atmosphere. When America, that is, serious, educated America, saw nothing in jazz the poser takes it. That remains for the next French did: but now, when the rage there is over, you are just putting on a jazz opera here;" and so he deduces naturally enough, "We are always ahead of you here," and he thinks that applies to all

The French "School"

through Rameau, Berlioz, Bizet, Chabrier, somewhat askance. Gounod, Fauré, Debussy and Satie; and fearing that imitators of Debussy would

this time everybody thinks he is lost to tions in our music. Young people starting encouragement from him. He did not demand that a youth of fifteen have the technic of a university professor, but instead was patient until he could develop his gifts, aiding him during the long period of groping and of doubt, while he felt out a number of paths before choosing the road to follow. It was the youth who interested him, too. Satie once said to he discovered,"

The "Radical's" Viewpoint

SKED if radicals ever write music to poke fun at us, their auditors, or, in American slang, to put something over on us, he replied instantly in the negative, adding that they are sincere, never think of their audiences nor care about them, but only write, write to express themselves and write music. "Personally I don't mind the public. I don't know what the public I like American audiences as they show a confidence toward the composer that is helpful; also they are more attentive and courteous than those abroad."

To the question, "Where is music tending today," he replied, "Where the next comgeneration to say;" and so we wonder, after today with its complicated rhythms. strident harmonies and oft-times to us non-understandable logic, what?

But let us support and have confidence in the apostles of the art of our own time and let us persist; for some day we, too, may be able to hear beauty (for Monsieur Milhaud asserts there is beauty in the HE FRENCH line of composition music of today) and find soul in these and French studies has come down musical productions at which we now look

"The tide of music ebbs and flows, ebbs they kept it rarely. The last named, Satie, and flows, with a disconcerting swiftness to one slow to accept a new idea; and it

Page 279

There are one hundred and twelty groups

MILHAUD'S ARTICLE

in the youthful composer?

mnsical "radical"?

forms influenced musical composition? • 4. Hold fingers together, extended,

The Path to Music By ABBIE LLEWELLYN SNODDY

art which may be acquired by sympathetic, sible. Then close hand into a fist. Repeat where to do so is not advisable may the entire list can be played in about five intelligent study is the conception held by many times, intelligent study is the conception held by many times.

all too many people. One is frequently

7. Open hand, fingers extended. Keeping detected. Even if detected, it is not To play this list through the first time who present their pupils for a course of from left to right, lessons with much the same attitude they 8. Keeping fingers extended as before, practiced. The total number of hours played on five adjoining white keys. If tessals wan much us same attruore ray.

Necting ingers extended as before, restance on entering them for a raise and lower hand rapidly as in re- spent in such "vain representations," if they one group of five notes to such for the series of ottoopathic or serum treatments and cover hand rapidly as in re- spent in such "vain representations," if they one group of five notes to such for the series of ottoopathic or serum treatments and cover hand rapidly as in re- spent in such "vain representations," if they one group of five notes to such for the series of ottoopathic or serum treatments. and with about as vague a notion as to Make movements ample. whether the lessons will "take" or not.

Said one mother, "Of course I want ing a door knob.

The wise teacher learns at last to ex- tossed up. plain patiently to all such parents that learning music is like learning a language. Just as the child, however brilliant, did not succeed six months after he learned his letters in jumping into an easy mastery of Shakespeare, Browning and Voltaire, so, even though he may be remarkably the music world is the uniformity with talented in music, he cannot hope to which most women "give up their music" acquire fluency in music within less than after they are married. If you are one five or six years of diligent study. Stress of these women who played at least reathat word diligent! Unless great diligence, sonably well when you were a young girl, combined with intelligence, is exercised, who neglected her music when she married, the road to complete mastery of any in- and is now educating her little girl to strument will be all the longer and more play, just stop for a moment and think tedious. There never yet lived a teacher whether you will want her to do what who could bring to successful musicianship you are doing when she is married and

Daily Exercises for the Busy you are too busy, for there are few women

By PAUL I. CRESTON

vised for the busy teacher who cannot to you, bringing with it all the revived keep his technical machine in order by suf-spiritual activity and the old joy of playfeeth practice; but most of these sets ing.

have been keyboard practice. When we Try it and you will be repaid not only nave user requested practice. When we style in the satisfaction of knowing that you street ear and in other places where he has can "come back," to the admiration of

arpeggios, trills, chords and so forth, will harmonious. keep the technical equipment in good condition in all its parts by exercising the muscles used in such pianistic technic. Some of these exercises can be done in a sitting posture; others, while walking.

1. While seated, place flat hand on lap, palm upward. Quickly raise one finger as high as possible, the exertion coming from the knuckle-joint (similar to finger-articulation at piano). Bring finger back rapidly. Repeat several times with each finger-except thumb.

stroke of finger at piano.)

3. Place hand in playing position on SELF-TEST QUESTIONS ON M. any hard surface, such as a table, book, and so forth, or even the back of the other 1. Give the names of the "Group of fingers, as in trills, and also the follow-2. Who were "The Fire" of Russian the two fingers to be played together as ing (the numbers in parentheses indicate one part of the trin, the homes 3. Why is Milhand so much interested indicates the other): (1,2)-3; (1,2)-4; in the youthful composer?

4. If hat is the mental attitude of the small arms in danced must of mustical reducting?

5. How have popular music and dance also pairs of double-thirds.

The small dance arms of the small dance also pairs of double-thirds.

palm downward. Pass thumb rapidly as repetitions. far under as possible and then bring it far out so that it makes a right angle with the forefinger. Repeat several times.

Separate: (a) thumb from other fingers: Mustc as the expression of an instinct (b) 2 and 5 from 3 and 4; (c) 2 and 3 of time, but because it is more advisable ger, (2) for second finger and so on. (almost as intuitive as the antipathy beform 4 and 5. Repeat each several times. to spend the minutes otherwise. tween a cat and a dog) rather than as an 6. Separate all fingers as much as pos-

amused by the naive expressions of parents ing whole arm perfectly still, move hand practical to play an etude and omit such without any hesitation or sturnbling may

extent that the wrist and forearm are to piano technic, without repetition of any it can readily be seen how valuable this

Keep It Ub

By MARION COSSITT BRACKIN ONE of the deplorable circumstances of

a pupil who gave only a few minutes daily has a little daughter. Will you not want to practice, and whose mind, during those her playing to inspire her daughter? few minutes, was half engaged with someWill you not feel a sense of futility if she lets go all this music which you are so thoughtfully trying to teach her?

Do not excuse yourself by saying that who cannot find a half hour a day for two weeks, at least, in which to regain limberness in their fingers. That amount of finger exercise drill will do wonders for you, and you will be surprised how the MANY sets of exercises have been demusic you used to play will come back

street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and a street car and in other places where he has can "come back," to the admiration of a same and the sam

Simplicity Choughts

By GLADYS M. STEIN Simplicity in food for health, Simplicity in clothing for comfort. Simplicity in words for clearness. Simplicity in faith for happiness. Simplicity in surroundings for beauty. Simplicity in honesty for influence, Simplicity in teaching for success.

will probably be wrong anyhow. The future will tell and more quickly than one is a downward. Raise finger as an in previous worth to believe exercise. (This will be similar to up-Every Day By LEON NATHAN

IN ATTAINING TECHNIC for piano play- these thoughts is to create an understand. one part of the trill; the number outside in the trill; the number outside in the care a great many studies, such ing of the value of using, at least to some interest the other) (1, 2, 2, 4, 1). As exercises, etudes, and so forth, which small execut, the method of practicing a are practiced for purely technical reasons. list of combinations. The list given here-There are groups of notes in some studies with may be used in this way that appear also in others—not necessarily Place the hand on the key-board using the same notes or fingering but so similar any five notes desired, one finger on each that from a technical viewpoint they are note. If this list is then played through every combination of those live notes.

In a great many cases it is desirable to when played with no repetition of any practice these groups again so as to ob- note in any one group, will have been tain further benefit. Often, however, it played. This list may be used with any 5. Hold fingers as in previous exercise, is not desirable, not because the time is five notes desired. Fingering is therefore wasted, for no correct practice is a waste designated as (1) standing for first fin-

This repetition of practicing in cases in this list, so, even with slow practice, groups of notes as have previously been tax even an expert pianist even though amazing. There is no remedy for this, hand, both hands played at the same time, 9. Rotate hand and forearm, as if turn- but it awakens a realization of how won- it is even more difficult, Said one mother, "O! course 1 want ing a door knob.
Frances to take lessbas. But I'm not 10. Lay hand loosely on lap, palm cance one standard work which embraces at a time slowly, each hand using the same she doesn't learn pretty well in six months, quick push downward, whole arm relaxed. Give a every possible combination notes and set of numbers, is so easy that even a befugging and other features pertaining gimer can play them. derful it would be if there were in exist- On the other hand, playing a few groups

> study is from the standpoint at develop-The object, however, in bringing out ing independent finger action.



The Youngest Performer!

By A. LANE ALLAN

he was trained carefully in one that ap- note and rest. peared to be the most promising.

peared to be the most promising.

Since that experience the mothers.

The day of the recital arrived and with young pupils have been told of it as a horithe example of too much attention and if the youngest performer. In tact, me time examine of too "new" clothes. arrives as cany that exception and an open too new clothes, portunity to speak of this size, and After the appearance congratulate a intelligence at some length. He was all young performer all you wish. Before, dressed up; that was evident! His shoes don't. dressed up; that was cracent; ran since gon; would scarcely bend and his blouse fairly Also, let him wear the new suit once

ance of the youngest performer drew near, efforts.

ie can do a good ogar o acepung a gained joy of making harmonies in this

The rewere to be a number of pupils on then backed away. Nothing could induce arnergios, trills, chords and so forth, will harmonious.

The following set of gymnastics, scales, week where so much of life is introduced in the program. Thinking that the youngest him to go on and play the simple little he was trained carefully in one that an entire or any of the program. The program of the program of the program of the program of the program. The program of the program o

When the hour set for the first appearit will not interfere too much with his

THE ETUDE

Son Carlei- Branford. Sight Reading

A Practical Exposition of this Practical Subject

By the Well-Known Writer LESLIE FAIRCHILD

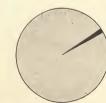
readily read the English language you hundred and ninety-four, but that only knowing at a glance the intervals which would feel rather ignorant and embar- seventy-three measures or about thirty- go to make up a chord. rassed. Yet there are many advanced seven per cent, are original, the remainder musicians who openly admit they cannot repeating themselves throughout the comread rapidly the language of music.

the vocabulary of Webster's "International which should prove that if we can ade- visable to use the lower note of the chord Dictionary") composed of twenty-six let- quately learn one system we should be able as a goal. We shall find as we go along ters or symbols, surely one should be able with the same amount of practice to mas- that sight reading, the same as book readto read with some degree of speed the ter the other. language of music which is composed of only about one half this number of symbols or the twelve notes of the chromatic

Let us consider for a moment the diffi-culties involved in reading both the English language and music. For look reading let us turn to, one of the best sellers of them all-the Bible. Here is a book or, more properly, a collection of books which Bruce Barton has aptly termed "The Book Nobody Knows," Yet it has enjoyed the greatest circulation of any published work.

The complexity of reading seems to magnify itself when we consider that between the two covers of this Book there are 3,566,480 letters of the alphabet grouped into 874,746 words. There is also one verse which contains the entire twentysix letters of the English alphabet, namely,

The reader will no doubt say, "Yes, but in these mountains of letters, words and phrases there is a great amount of repetition." This is very true. It is also true of music. If you will observe the pattern of the twelve tones of the chromatic scale you will find that it repeats itself about great electrical wizard, found, on analyzing two thousand and seven hundred position, waltzes, that only forty-three of them or The rhythm? approximately one and one-half per cent. had original themes. The remainder were the same theme worked over in different



In some compositions whole sections reanalyze some well-known composition to

There is a greater demand for the pianist who is a good reader. Theater, symphonic and dance orchestral players, as well as studio accompanists, are required to read music readily. In fact, the chances for one's employment in the fields of music the shorthand of sight reading.

it over. The pianist has only to substitute ahead he sees the many obstacles that the word "play" for "sign" and he will may cause a serious breakdown in his find the advice quite as valuable for his playing and has an opportunity to prespecific needs. It will repay the student to pare to meet the situation in advance. entire keyboard. *Thomas Edison, the answer the following questions before actually starting to read through a new com- tunity to improve his sight-reading if he

1 What is the signature? The key? will practice with an orchestra.

2. What is the tempo? 3. Have you noticed the formal structure of the composition?

5. Are there any familiar scale or arpeggio passages? 6. What is the chief mood of the work? on the first beat of each measure-re-

Happy? Grave? Military? as a chord?

throughout the work? 9. How many of the phrases repeat shall find ourselves filling in all of the themselves?

10. How many of the phrases are prac- fore. tically the same with slight variation?

What type of bass is being used? 12. Are there any difficult rhythmical is to call into service our faithful servant, situations?

*From James Prancis Cooke's book, "Great Sun and Famous Musicians." snau and the nand unconsciously missed in our first atte forms itself to the other notes in the chord. their respective places.

F YOU WERE told that you could not that the number of measures total one. Through study we acquire the knack of

position. From the foregoing we have chords. The large notes are the ones on in a composition, we shall know them as eau raptury the language of music.

Position. From the foregoing we have chough the attention is to be mostly old friends and shall need only to read.

If one can learn to read over 400,000 been able to draw an analogy of the diffi- which the attention is to be mostly old friends and shall need only to read. words and phrases (that is approximately culties of the two systems of reading, directed, In reading bass it is perhaps ading, demands a great amount of surmising.

> Polish Dance, Op. 3, No. 1, X. Scharwenka Ex.3 Allegro con brio Tata Tata Ta *

A proficient sight-reader must be like a are far better for musicians who are good good autoist whose attention is not given readers than for those who are not. It entirely to driving the car but who is behooves each one of us, therefore, to learn at the same time constantly looking ahead from the point he has reached in order to avoid any collision that may occur with cars that shoot out from side roads or THE LAWYER'S advice to us is not to sign anothing until the hours. yenginild. " to sign anything until we have read is with a good sight-reader. By looking

The student will find excellent opporwill play duets with a good sight-reader or

There can be no grouping for notes when we are playing with others. If we lag beyond a measure or two we shall soon find out that we shall be in serious con-4. Are there any repeats? 1st or 2nd flict with our fellow players and not any too popular with them.

When playing with others we should 8. Is there a characteristic pattern used able us to train our eyes to look constantly the following, for example: ahead. After a few weeks of practice we gaps that we were obliged to neglect be-

> If duet or orchestral practice is unfeasible, the next thing to do, perhaps, the metronome. If we set it going at a

The black segment in the circle shows the uportion of original themes in two thomat and and sever hundred walters, as analyzed words, by the intervals upon which it is each measure we shall find ourselves look-limits in discussionable for each shall and the same with the same and the same a ing. When we see a chord our attention ures in advance of the notes being played. should not be focused on each individual. If, at the first attempt in reading a new peat themselves. For an experiment let us note but only on the top note (generally work we are unable to fill in all the notes forming the melodic outline in the right- of the measure, we should not be disdetermine the actual number of original measures. Using as an example one of the chord on the keyboard. When this have played it through a few times, the Chopin's Waltzes Op. 64, No. 2, we find note has been quickly read and located we missed notes, or the notes that we have shall find that the hand unconsciously missed in our first attempt, will fall into

Oft-Repeated Formulas

A S MANY compositions are composed of scale and arpeggio passages, it is



Concerto in B Flat Major, Brahms Allegretto grazioso



Numerous examples may also be found of compositions containing passages of the chromatic scale and familiar arpeggios.

Since an entire measure can often be make sure that we are exactly with them compressed into a chord or two, let us learn to grasp the chord content of a measgardless of whether or not we have been ure or phrase. It is advisable to do this 7. Can any of the measures be expressed successful in grasping the entire content whenever possible in order to reduce the of the measures. This procedure will en-

> To a Wild Rose, Edward Mac Dowell Ex. 5 With simple tenderness

At "A" the measures are written out in full while those at "B" are so contracted Little Preludes"), Nos. 1, 2, 6, 5, 3, 4. The

f Nos. 8, 1, 4, 2, 3, 6, 7, 10, 11, 13, 14, 12.

15; Three-Part Inventions, Nos. 1, 2, 6.

Sight-reading is not so completely an

stant practice they have formed certain

mental habits which have enabled them to

printed page and the ability to convey

a succession of notes as though they were

SELF-TEST QUESTIONS ON MR.

a few measures be acquired?

quickly recognized?

1. How may the habit of looking ahead

2. How may notes on ledger lines be

Many students do not know the ledger lines thoroughly, simply because they have not made it their business to know them. When they attempt to read some remote note on a ledger line, their reading is seriously hampered in trying to think what the note is and then to locate it properly on the piano. From this moment let us make up our minds that we shall make the notes of the ledger lines as familiar as those on the five lines of the staff,

By keeping the key signature constantly in mind we shall possibly avoid reading the notes a half tone higher or lower, as the case may be. Let us try never to read a composition at sight until we have first gone over the signature in our minds.

By running through the scale and principal chords in the key of the piece we are reading, we shall put ourselves in tune, so to speak, with the tonality of the composition. This will help us when several compositions, each one in a different key, are being played.

By locating the various C's as goals



we shall find that the other notes on the ledger lines will be easily located.

But, in some cases, even though the notes are read correctly, we find ourselves, through some little technical inaccuracy, striking a wrong note. In an article "How to Avoid Fumbling at the Keyboard," which appeared in the December, 1923, issue of Tirk Erung, we shall find many concrete of Tirk Erung, we shall find many concrete of the State of th which appeared in the December, 1923, issue

as to enable the planist to read whole meas(1) Lack of self-control or steady

The argogio type of accompaniment is 11, 8, 10, 7, 6, 4, 9; "6 Little Preludes for urea at a change."

The argogio type of accompaniment is 11, 8, 10, 7, 6, 4, 9; "6 Little Preludes for urea at a change."

The argogio type of accompaniment is 11, 8, 10, 7, 6, 4, 9; "6 Little Preludes for urea at a change."

The argogio type of accompaniment is 11, 8, 10, 7, 6, 4, 9; "6 Little Preludes for urea at a change."

(2) Wrong fingering.

its position.

ings of phrases.

ungainly stretches,

distances or skips.

a smooth manner.

Then we have the chord type of bass,

as in Beethoven's Sonata, Op. 110,

lowest notes in the bass,



well illustrated in Liszt's Notturno III.

dicate the course to be pursued in the selec-Then there is the familiar Waltz bass tion of the Suites and Partitas. However, (6) Failure to attack chords vertically. Such as is found in Chopin's Valse, Op. 64, they may be recommended in the following (7) Carelessness when the hand changes No. 2. order: Nos. 4, 1, 6, 2, 3, 5; English Suites,

(8) Lack of preparation for playing (9) Lack of the unconscious feeling for inborn gift as one imagines. If we inquire into the habits of those who are (10) Jerky motions with the hands inproficient in this domain we shall, no stead of executing all passages in doubt, find that they are always wading through new music. Through this con-

(11) Failure to know whether or not a If an idea of what is to be expected of passage can be executed better the left-hand part can be gained, we can grasp at a glance the significance of the with two hands or with one hand. The eyes should be trained to know indevote more of our attention to reading the right-hand part, which generally carstantly the various intervals. If for some the right-hand part, which is does not with lightning rapidity. This mental proreason we cannot recall what a certain note is, especially on the ledger lines, we cess gives them the facility to visualize slighted or that it should be played in a can easily locate it if we can recognize the interval from the note we have just hit-or-miss fashion. The point is that if grouped into familiar chord formations we are familiar with various types of bass and to recognize at a glance lamiliar scale A perfect familiarity with various types we shall know the exact motions the hand of basses should be acquired. There is such a pattern. Then again, if the pattern is obliged to make in order to execute an execute ires—in fact, all the phenomena of the staff and notation. is familiar, it will require only a glance

to sum up the entire situation, Bach's music will be found of great value in learning to read rapidly at sight, since it demands of the player the utmost concentration. His works should be used

in the following order: (1) Little Preludes

(2) Partitas (3) Two and Three-Part Inventions

*From Pianoscript Book, by Alberto Jonas. to develop rapid sight-reading?

The Phonograph Record as a Master Teacher By C. PURVES-SMITH DVICE AND help were given by general or starting tempo but also offers followed as the record is being played, metal needle is lowered onto the playing

DVICE AND nelp were given by general or stating tempe on any control the master List; at Weimar to a advice concerning all the many little inand each period should be gone over with part of the disc. In fact, the fire needle A the master Liser at Weimar to a source concerning an inc many nitie many and each period should be gone over with part of the disc. In fact, the three needle number among the world's greatest vir- position. The records eat a second to the crescendos and seems to be better always on pour records. The accents should be noted number among the world's greatest virposition. The record set at seventy-capacity and the thought often comes over gives the actual tempo at which the artist as well as the appearance of an inner voice melody. The neurose and the melody the neurose and the melody of the neurose and the melody. The neurose and the melody of the neurose and the melody of the neurose and the melody. the present-day student. "On, it only I pays if the car is the assument year out of the present But while there are very few who may set in time with the portion of the record problem, the pedalling should be studied, and concert compositions are obtainable. But while there are very few who may set in time with the potation of the recent protein, the potating should be studied, and concert compositions are obtained have the chance of studying with a List under consideration and then used for practice. The student who listens diligently will and, with practically every great virtuoes the content of the c have the chance of studying with a taket those constants and some the constant was the chance of the chan or a Paderewski in person, the neap or the in the summer than the property of the summer than such masters is within the constant reach center cure for the nature of paying to exactly where the artist uses his pedal, number is tast reaching the point where the of every student through sound-reproducing fast or too slow, or dragging certain A careful analysis of a passage by means will be possible to get a recording for machine recordings.

I have noticed in meeting students of the continually do. Besides, it sets a standard following the printed page, will prove a The reader has at his disposal a series wooderful belowing the printed page, will prove a The reader has at his disposal a series to the continual provides the printed page.

I have noticed in meeting students or the community on presence a second plane that the number who actually use a which is ideal and which cannot fail to wonderful help to a correct understanding of master lessons by the greatest living of the node-living. listen, but few really regard the record as a record may also be used as a guidant few really regard the record as a teacher. Yet, for interpretation, which to the time taken for a composition, estable record, each of the above points should realized unless they are treated as lessons. record is probably even better than a per-sonal hearing of the master because it is in full, using, if necessary, several records. always at beek and call, always willing For the stonent wno piasy in pubme a time to repeat a particular passage a hundred schedule is indispensable. By knowing done moderately without loss of tone. In studied but by bit, with both a piano and this way the most detailed observation to the serious student. It should rather be this way the most detailed observation to the serious student. It should rather be this way the most detailed observation to the serious student. always at beck and call, always willing For the student who plays in public a time times, if necessary, until the ideal per- just how many minutes a nuturer with this way the most detailed observations may a copy of the music at land and, if it is may be made as useful as a nervosal most.

tast or too stow, or toughness extend A cutcum assays of a passage by means on a passage by means of difficult parts as many amaturer plants of several repetitions, the eye meanwalle whatever one wishes.

the records seat of the above points should realized thiess they are treated as resource be considered separately. The more difficult passages may be gone over several leaning back in a comfortable chair for times if necessary. It may help to slow its enjoyment, is not enough for the

be made, and white thought, the eccording thus carnestly studied, it will prove may be made as useful as a personal master greatest help imaginable. The young pian-

THE ETULE

Fascinating Journeys in Music Land

By the Well-Known American Composer-Journalist CLAYTON JOHNS

PROFESSOR OF PIANOFORTE PLAYING AT THE NEW ENGLAND CONSERVATORY OF MUSIC

FTER A lapse of time I now re-A musical meteor appeared in Boston, in the person of Paderewski. We had never heard anybody like him before. In fact, we never have since. As Joseph Adamowski, not knowing much English at that time, said, "Paderewski came, saw and inquired." Paderewski gave a series of recitals. We shall never forget his playing. When he came to Boston he stayed at the Hotel Brunswick, After each recital, he asked a lot of us, ten or a dozen, to dine with him. Prohibition hadn't been invented, so champagne flowed freely. Up to the morning hours, everybody played "Bridge" was not known. A colored man, attached to the hotel, was in constant attendance. Paderewski always called him "General Washington."

In addition to the feasts at the Bruns-wick, Mr. and Mrs. Montgomery Sears gave wonderful musical parties-one, in particular, in honor of Mr. Sears' birthday, Paderewski was in Portland, planning to arrive in Boston in plenty of time before the party, but an unexpected bliz-zard held up all trains. Paderewski, being determined not to disappoint Mr. Sears, chartered a single locomotive, without cars, in which he was carried from Portland to Boston and in which he arrived just in time to play for the guests already assembled. That was a "banner year" in Boston, but there were a great many more banner years when Mr. and Mrs. Sears entertained so lavishly. Having a big house and a big music room, Melba, Plancon, and any number of other great artists sang and played there. Mr. and Mrs.

Paderewski and Gounod

▼ N THE summer of 1892, when Paderewski was living in Paris, Mr. and Mrs. Sears happened to be there, too, and there was dining and wining of each other. I was asked to join them. There was one about twenty miles from London, where "red letter" day when Paderewski asked she asked me and a number of other us to drive out to St. Cloud to see and meet Gounod. We left Paris about eleven
Sunday, particularly, Melba hired a steam able hostess. She loved having people about o'clock, stopping at Munkacsky's studio where the painter showed us his pictures day, lunching on board, under the trees. and decorations, one great panel in par-ticular, for the House of Parliament at on to St. Cloud, lunching there. The being the greatest singing actor of our weather couldn't have been better than it time was treated accordingly; that is, he was. The view from Gounod's villa, look- was rather "spoiled," getting what he ing over Paris, was wonderful. M. and wanted, so everything had to be rearranged Mme. Gounod were both charming. Pad- for another meal, while we had to watch more." I was sorry for Mnc. Gomod, but spell. Maurel, having a personal charm At the little cafe on the Esplanded, by Jace, "Court Farm," Broadway Worchesglad for the good lack which came my added to his great art, the hostess readily the river, all the musicians assembled at tershire, a charming house and garden in an

A FAMOUS CARICATURE OF PADEREWSKI BY ANDLOFF In passing six weeks of the summer of Another Sunday, on the river, Paderewski walks with him, frequently dining at his 1895 in London, seeing many people and and the Nikisches were in the same steam house. The day before I left Isehl, he hearing much music, I became a real pro- launch. Melba was again hostess. Pad- played for me an hour or two, all sorts fessional. When a number of my songs erewski wore his usual frock coat, silk hat of pieces. He said he hadn't played for anywere sung by Melba, Emma Eames, Marie and voluminous white necktie and it was body for years. He was like a "live wire," Scars loved cuterianing as mach as the Brema, David Bispham, Theodore Byard no wonder he attracted general attention always having something interesting or guests loved to be entertained, while the ball and others, in public and private, I played to the holiday makers. At a landing of one amusing to say when I met him. host and hostess and guests loved to hear the accompaniments, sometimes taking part of the inns on the river, a collision ocin two or three different concerts during curred between the boats, a chair tumbled one afternoon, driving from each just in overboard, and at the same time Mrs. time to appear on the next stage,

With Melba on the Thames

friends to pass Sunday now and then. One launch in which we spent most of the her, and doing kind things for others. I who arrived an hour or two late. Maurel where I found her always a good friend. Mme. Gound were both charming. Paul for an and drink. A few days later, weeks, taking a lodging and hiring a piano, to say "good-bye" and to ask him to sign Gound sang his own songs better than when Melba was giving a luncheon of four- meaning to do some work. The summer of a photograph of himself. As I held the anyone else could. Gound wanted to teen at the Savoy Hotel (the guests being. 1895 was a "high water" mark for Ischl. picture out to him, Brahms said. "Darf hear some Mozart; so Paderewski played Marchesi, the Tostis, Calve and others) Brahms was there as usual, Leschetizky in ich meinin Name darauf schreiben?" some Mozart; then Gounod, in his half Maurel didn't come at all, to the con- his house Johann Strauss at his charming (May I write my name on it?) I have voice, sang several of his songs. I, begging sternation of the company. The missing villa; such a galaxy of celebrities drew that photograph on my wall hanging next Gounod to give me a photograph in memory Maurel, making the number of thirteen, crowds of musicians. The Gerickes were to the one of Gounod. of our visit, was given a personally in- (such being the superstition among artists nearby at Steinkogl; the Nikisches came In 1899, sailing from New York, I found scribed amateur print, Gounod sitting on and many other people) no one was will- for a few days; "the Kneisel Quartet" on board Antonio de Navarro and his wife, his piazza. When Mme. Gound saw the ing to sit down with thirteen; accordingly took a house for the summer. Mahler, Mary Anderson, the most beautiful woman signed photograph, she said, "Oh, that's a small table was placed near by where two Eduard Schuett and a number of others on the stage. When we arrived in England the only one I've got and I can't get any guests at a time took turns breaking the appeared.

Nikisch tumbled in. Nothing more serious WE HAD a number of other musical happened, however, than a ducking, as she was promptly rescued. After that delightful day, Paderewski returned to London, WHILE SINGING at Covent Gardon Melly took a place of the Direction of the Covent Gardon Melly took a place of the Direction of the Covent Gardon Melly took a place of the Direction of the Covent Gardon Melly took a place of the Direction of the Covent Gardon Melly took a place of the Direction of the Covent Gardon Melly took a place of the Covent Gar-

> erewski played. Melba, as well as being the greatest lyric soprano, was also a most genial and hospitam glad to have known her for a number can now only think of it as a great oc

Musical Ischl A FTER those busy days in London, I with him, almost every day. Before I went to Ischl, remaining there for six left Ischl, I went to see him at his house,

Brahms had an enormous head, a large body and very short legs, looking very small as to height. He always wore Jaeger clothes "outside and in." His manner was variable, sometimes genial, and at others, not so much so. As an instance of his temper, when we were all going to his house to hear his new Clarinet Sonatas, to be played by him and Muhlfeld, Fraulein Eibenschutz asked if she might be there, too; to which Brahms gruffly said "Ich spiele nicht vor Clavierspielern" (I don't play before pianists). Fraulein Eibenschutz's feelings were hurt, she weeping in a corner alone, until Schuett tried to console her. Brahms and Eibenschutz, however, "made up" later, when she played his G Minor Pianoforte Quartette at a party at Johann Strauss', to celebrate Bralım's birthday, when nearly a hundred friends came to do Brahms honor. He and Strauss were great friends.

I was often at the Strauss villa. Frau Strauss and her daughter were socially inclined, so I dropped in to tea, now and then. Strauss was there, sometimes and at others, not. Leschetizky held a court all of his own. He and Brahms were on amiable terms, but not intimate. I never saw them together, nor did I ever see Leschetizky with Strauss, as Leschetizky was not at the Brahms-Strauss party, Nobody could have been more delightful and interesting than Lesehetizky. I took long

Brahms and Nikisch

or at Kneisel's when Brahms or Nikisch played the piano part of his quartets or quintet. Brahms' playing was rather stiff den, Melba took a place on the River, in time to go to Madame X's where Pad- and old fashioned. I remember him playing his D minor Pianoforte Concerto in Berlin, in 1884, before conducting his Third Symphony on the same program. Piano playing at that time was not what it now is, but there was a halo of glory over Brahms as pianist and composer.

> During those six weeks I was in daily intercourse with all the musicians of whom I speak, not on "hob-nobbing" terms with Brahms, of course, but at the same table

they asked me to stay with them at their a long table, Brahms sitting at one end. old Elizabethan village. I remained there

tempo. The record is far the most satisfactory guide to correct time. Its advantages far surpass the metronoune marking guide to the expression marks and fibre needles should be used, as there is dertake a new composition is to get a surpassion of the mass should be danger of damaging the record if the record of it. The Summer Courses Announced in This Issue of The Etude by Leading Schools and Colleges Remind Progressive Teachers and Ambitious Students to Plan Now for Profitable Use of Summer Days.

THE ETUDE

EAN SIBELIUS, Finland's foremost

composer, was born in 1865. He origi-

nally planned for a legal eareer and it

was with this end in view that he entered

the University of Helsingfors at the age

of twenty. He had, however, studied violin

he became a pupil of the director, Martin

further study. After a year in Berlin, he

study of composition with Robert Fuchs

and the famous composer, Karl Goldmark.

Upon his return to his native land he was

available only for the major symphony orchestras, are not so widely known.

Most of his music is related to or colored by the history or racial peculiarities of his native land. Finnish music, like the

Finnish character, is the outcome of the

struggle against an unfavorable environ-

ment. It is a rugged, mountainous country

which is enveloped by a northern winter for a large portion of the year.

A Poet and a Dreamer

A ica in 1914 to conduct some of his

works, he gave an interview from which

the following is quoted: "It is true that

I am a dreamer and poet of nature.

love the mysterious sounds of the fields

and forests, waters and mountains. I was graduated from the University of Hel-

singfors and studied law, but I did not

care to become a lawyer or judge. I,

instead, determined to become a musician

and began to take lessons on the violin,

I had already studied music systematically

from my fourteenth year and had even

composed simple pieces of chamber music.

The fact is. I had made attempts at com-

was a Variation for String Quartet which was played at Helsingfors in 1887. It

attracted considerable attention and was

a great encouragement for a beginner. In

1889, I left Finland to study in Berlin.

Prof. Albert Becker instructed me in com-

position and it was there that I started

my bigger orchestral works. In 1891 I

went to Vienna and continued my studies

with Karl Goldmark, also studying for awhile with Robert Fuchs. Those are.

in brief, the principal facts of my musical

"It pleases me greatly to be called an

artist of nature, for nature has truly been the book of books for me. The voices

of nature are the voices of God, and, if

an artist can give a mere echo of them in his creations, he is fully rewarded for his

"The first composition to be performed

position from my very childhood.

T THE TIME Sibelius came to Amer-

to composition.

In 1889, Sibelius went to Germany for

for ten days, doing all sorts of pleasant mual concert in London for the benefit of things. Cricket was the chief interest, hospitals. with matches played between musicians, In Venice, taking a palace on the Grand

painters and literary men. The musicians Canal, she trained a chorus, doing much

Frank Millett and Navarro were the London, at Stafford House, the Duke of special hosts. After the games were over, Sutherland's. The concert, unhappily, there was a grand dinner party of fifty never came off, owing to a caldegram I in the old priory, restored by Millett, and received telling me of Lord Radnor's belonging to him. The hostesses, Mrs. death, A year or two after Lord Rad-Millett and Mrs. de Navarro, were toasted. nor's death I stayed at another of Lady They stood at one end of the long table, Radnor's places on the River, where she Mrs. Millett on the arm of Birrell. Birrell imported a gondola with gondolicrs, in responded for Mrs. Millett. Then, in like which we went up and down the river manner, at the other end stood Mrs. de Na- in the afternoon, drawing much attention varro, on the arm of Barrie, Barrie re-sponding for her. I remember how bril-nine, Lady Radnor is still keenly intersponding for her, I remember now min-liant the speeches were. Of course, there ested in everything, having taken part in was a dance in Millett's studio lasting a concert last winter. My last visit to most of the night. When the cricket fes- her was two years ago, in the country tivities quieted down, I stayed on for several near Aseot. days. In the good old times of bieyeling,

Living Among Masterpieces

but "The Admiral" by Valasquez, "The Almlassadors' by Holbein and a portrait Two days later I went again for a buger Haydin Symphony, and, if it were not for ground for intensive appreciation, this by Moroni, were bought by the authori-visit, passing the day and night. After Harry's willhart performance, one would work is not difficult to enjoy athout it. by Moroni, were bought by the authorities of the National Gallery some years, passing the day and night, After
ago. My hostess was the Countess of
Radnor, another remarkable woman, the large of the place. She
of the National Gallery some years
ago, and the stress was the Countess of
Radnor, another remarkable woman, the large of the place. She
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will show you my part of the place. She
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of the National Gallery show you my part of the place will show you my part of the place. She you my part of the place will s ago. any nostess was the countes of will show you my part of the place." She conducts with such genuine rhythmic ferthen led me all about among the places whom I have had the honor of knowing a fee thirty years and who has meant much to who in a nave nad use mount of showing att, dacks; rabults and chickens. After firthy tears and who has mental much to me in np life. Leaving London I from and played his new symphony and found a number of persons in the train even some and played his new symphony which I findedpila Symphony. Wietor J. St. Williadelpila Symphony (Victor). So histoc.

Philadelpila Symphony (Victor) Symphoniques be Franck; which is the second part and an animation and more some and played his new symphony which is provided by the second part and an animation and more some and played his new symphony which is provided by the second part and an animation and second part and animation animation and second part and animation animation and second part and animation and second part and animation animation and animation animation and animation animation animation and animation animation animation animation animation

singing, playing or painting nersell, out only
After preaktast my now and noisess saw
inspired other people to do things. Lady me off at the boat landing. That was
and State Opera Orchestra (Odcon). inspired other people to do timings, many me for as the following many and some same space of the source of the so

Studio Suggestions

By CLIFFORD C. BROWN

number of hours put in will develop a keen forms another, and sight-reading and geninterest in the class. Posting of grades eral recitation form still others.

THE real progress of the student depends Grading in this manner tends to bring up upon the amount of time given to pract the weekly average to a higher mark. ujon the amount of time given to peace the weekly average to a negore many, it is desired to the depth of the depth of the depth of the models special credits for the another subject. Memory assignment to

which accomplishes worders. An hour less used at each tesson—one which shows the true contravant, the second is an impassion demands, at the very least, one hour weekly assignments and grades of the stoned love song of deep intensity. One of Bettendorf (Odcon). This fine arisist sings them improved the stone of the

were Plunkett Greene and Kennerly Rum- good, trying to improve the musical conford. Several of the artists belonged to ditions of the "singing boats" which somethe staff of Punch. The literary men times make "confusion worse confounded." were Augustine Birrell, J. M. Barric and In 1900, she planned a concert of my songs to be sung by different singers in

lightful evening we returned to Vevey, ment. It is by no means one of the finest technical form requires some numbral back-

to lose my way.

After dimer we had a delightful evening, cards and chat. The next morning my hostest led me through the halls and rooms, showing me the pictures. Opening Pakereski lad befreighted, After dimer at large all cabinet, with a rold key, she we had a little music. Before the music.

The Alpine glow was at its lost by bombastic conducting, but this full. Cortot interprets his part with the true misght of a great arrist on whe true misght of a great arrist on the first part, the undulately retrains from doing to the first part, the undulately retrains from doing the same were at dimer, chiefly Poles whom I at his first part, the undulation of the same was a first part, the undulately retrains from doing the properties of the same was a first part, the undulately retrains from doing the properties of the same was a first part, the undulately retrains from doing the properties are same with a post touch.

The plane ten of the properties have been desired to the properties of the same was a first part of the properties and oriental coloring in this suite can be full. Cortot interprets his part with the true misght of a great arrist of the properties are properties. The properties are the first part, the undulated conducting the full. Cortot interprets his part with the true misght of a great arrist of the properties. The properties are the properties are the properties are properties. The properties are the properties are properties and oriental coloring in this suite can be full. Cortot interprets his part with the full. Cortot interprets his part wit tooms, snowing the tie pictures. Against Fancesson and retrienced, ATM uniter are presented by mynamic persistency. In a large gift cathor, with a gold key, she we had a little misst, before the music, the Kalendar's narrative, it is the music chestra behave in more in several places. a large gut cauner, with a gour key, she we nad a fittle missic. Defore the misse, the Kalendar's narranve, it is the misne caused an angular field miner, as we were taking and resiliency which suggest many imag. Yet, considered in its entirety, the work is a contract to the self-belonged to the self-b said, "Indee imigs are very precious, be and just after minur, as we were taking cause they all belonged to Queen Elizabeth." I wish I could remember all the confee, Padrewise the saving, "As it is on extra occasion I not in the same of the festival is made more than adequately recorded. It is estaking the saving and the festival is made more than adequately recorded. It is estaking the saving the saving the saving the saving the saving that the saving beautiful things I saw. Queen Educated give you a glass of wonderful brands. Schelherazades plaintive theme heard on quires no teenineal analysis for emperiment, how long she stayed, but I stayed nearly writes "705." I can't remember by peated throughout the work is exquisited fine arising, one may listen forgetting to three days. Not nee are write united in the competer of cear, it was preduced, played by the first violinis ener, who never did anything in the way of hat I can remember how good it was especial commendation, singing playing or painting herself, but only After breakfast my host and houses saw "Kiemi Overture" by W

Master Discs

A DEPARTMENT OF REPRODUCED MUSIC

By PETER HUGH REED

THE ETUDE herewith institutes a Department dealing with Master Discs and written by a specialist. All Master Discs of educational importance will be considered regardless of makers. Correspondence relating to this column should be addressed THE ETUDE, "Department of Reproduced Music."

growth of the musical library in the home, Both are sung with rare art by a lovely

Bach; Philadeopna symptom, Commonly, Philadeopna symptoms, Stokowski has superbly transcribed for tet have acquired a name or perfect modern orchestra one of Bach's finest organ compositions. Although it is this set there can be small country about Navarro and I went "a-wheeling" all over the Shire, going to Stratiord-on-Avon, the Shire, going to Stratiord-on-Avon, Warwick Castle and to many other places.

R ETURNING to London, going to content. Rether, it is a titanic, vital either ability. The perfect and uninitiable will find however it is not scholastic in their ability. The perfect and uninitiable will find however it is a titanic, vital either ability. The perfect and uninitiable will find however it is not scholastic in the relative of the strain of th staying there for a week or two, and then by this renowned orchestra. A master disc artistic heedfulness,

found a number of persons in the train who were going to join the house party which a feet our houses had received us, and had given us tea, a servant, leading the way, handed me a printed plan of the Castle, which I kept during my stay, in order not not work in the property of the mean of the castle, and the castle, and the castle cast

Reading sing played, painted, and conducted a chorus and ordestra of amateurs, which she formed herself in behalf of her
which she Countes of Lathon, giving do lack of time and space. My tale

Morize deserves commendation for his
skillful interpretation of this overture. Poeint; played by Coates and London
owing to lack of time and space. My tale
ing the pompousness and glamor of this
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ing the pompousness and glamor of this overture. Poeint is played by Coates and London
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in the properties of this overture. Poeint is played by Coates and London
owing the lack of time and the lack of time and the lack of time and the lack of the lack of time and the lack of work, his reading presents true poetic feeling; the lively section is rhythmically excellent, and the peroration reaches a thrilling climax of tonal splendor.

Lyrical Selections

A UF BEM Kirchofe" and "Sap-sively interprets this suite, skillfully bring-phische Ode" by Brahms; sung by ing out all the composer has intended to Sigrid Onesin (Brunswick). Two lovely portry: interest in the class. Posting of grades eral recitation form suit others.

In the studio brings a competitive spirit.

A small memorandum book should be soigs. The first sometre and dark, is about "Mondaneth" by Schumann, and "Der which accomplishes wonders. An hour less used at each lesson—one which shows the the churchydayd; the event is an impas.

Lindenburn by Schumann, and "Der winder and a conference of the stimulation o

(Since this column aims to facilitate the of a mediæval folk-tune has a lilting grace.

recorded music will be gladly answered.) "Quartet in D Major," Opp. 18, No. 3 "Toccata and Fugue in D Minor" by by Beethoven; Lener Strang Quartet Bach; Philadelphia Symphony (Victor). (Columbia). The discs made by this quar-

chateau, where we dined. After a de- from the slow ticking in the second move-

played by the first violinist who deserves especial commendation.

Graph of the work is exquisitely one may intent togething between this music.

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work, his reason presents true pocus to a rather than original in orchestra consisting and artistic brilliancy. The trumper four fountains in the Holy City are depicted. suite of considerable beauty, reminiscent ing and artistic trimines. The trimines are found formal in the Holy City are uponed affective. I have to the with lavish harmonies and varying figures. suggesting waterplay. The first is seen in the roseate flush of dawn, the second in the light of morning, the third in the sunny pageantry of noon, and the fourth in the twilight when the mystic mantle of dusk hovers over all. Coates, one of UF DEM Kirchofe" and "Sapsively interprets this suite, skillfully bringthe greatest modern conductors, impres-

sons require forty minutes of daily pracsical harometer" on the progress of the
tice. The standard passing grade for this child, which creates a desire on their part
Wiegenlied" by R. Strauss, and "Maria torgettable manner; also the popular
Wiegenlied" by Reger; sung by Claire Dux
Schubert song. The trio accompaniment. Sons require forty minutes of single for this child, which creates a desire on their part title. The standard passing grade for this child, which creates a desire on their part title. The standard passing grade for this child, which creates a desire on their part title. The standard passing grade for this child, which creates a desire on their part title. Strausard by Reger; sung by Claire Dray Schubert song. The trio accompanion amount of practice is 75 per cent. Double to have him put in real practice between (Brunowick). Strausar's serenade has an elfin-like charm, whilst Reger's treatment (Continued on Page 317)

(Continued on Page 317)

DEPARTMENT OF

BANDS AND ORCHESTRAS

Conducted Monthly By VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

and musical theory previously, and an ever increasing inclination to make music ever mereasing incination to make music his profession induced him to give up his legal studies and transfer his activities The Tone-Poem "Finlandia" to the Helsingfors Conservatory, where

· An Analysis and Interpretation

(This number has been selected for the 1928 contests of School Bands and Orchestras)

1897, he was granted an annuity of \$600 and is supposed to set forth an by his government to enable him to devote impression of the national spirit and life, a much of his time to composition. This portrayal of the characteristics of his native subsidy has since been considerably in-creased, enabling him to retire from the conservatory and devote all his energies return to his homeland after a long absence. It is a poem of nature and calls sence. It is a poem of nature and collists with the several symphonies, sym- for an imaginative interpretation designed crescendo for the drums and basses, the lowing manner rather than as written. phonic poems, dramatic settings, songs, to set forth its varied and contrasting opening theme of the poem is proclaimed and so forth. His Valse Triste has at- aspects.

tained universal popularity with orchestras, The poem opens with a discordant, angry tained universal popularity with orderstay, bands, quartets, and so forth, while his colorful "Finlandia" is almost as popular, sostemulo. This theme is later re-inforced ing of this movement. His symphonics and larger poems, being by the other brasses and soon answered With a change to Allegro the movement

by an organ-like response in the woodship of the Helsingfors Conservatory. In "FINLANDIA" was composed in 1894 winds, to be followed by a prayerful passing the considered as indicated as indicated as a superaction of the property of the proper earnestness of the Finnish people.

by the horns and elarinets (strings in the orchestra) against the persistent rhythmic figure set forth in the brasses at the open-



JEAN SIBELIUS

may properly be said to begin. A cheerful theme in the woodwinds and horns, against the rhythmic brass figure, leads up to a dynamic climax, to be followed by a broad choral theme which seems to be pregnant with yearning for childhood scenes and companions. As it continues, it seems to become prophetic of ultimate peace and rest.

This subject is suddenly-and rudelyinterrupted by a return of the agitated theme for brasses which quickly leads to the finale in which the chorale is now triumphantly proclaimed, fortissimo, by the brasses (against a light, syncopated accompaniment of the woodwinds) as a song of exultant thanksgiving, bringing the tone poem to an eloquent and joyous conclusion.

The opening chord is an unprepared disthis country-the freezing blasts of the There follows an allegro moderato, northern winter, the snow avalanches, the opening with a rumble of the drums and mountain-high waterfalls, the rumbling basses against which a trenchant theme peals of thunder echoing and resounding in the brasses is superimposed in the open- among the mountain peaks. This opening ing measures. After several measures of will be more effective if played in the fol-



Attack the chord with a very decisive forte, immediately subsiding to a piano, then making a crescendo to an fz on the resolution of the chord-the quarter-note chord being played short and explosively. Take plenty of time to attain an effective crescendo. This is not a melody. It is a dramatic effect. You cannot gain the desired effect by playing it a tempo.

In the ninth measure the tympani roll is continued from the preceding fortissimo chord. Here the tympani plays alone while the roll is diminished to piano and then played gradually more and more loudly back to a mighty fortissimo for the attack of the following discord by all the brasses This tympani roll has a hold over the measure so as to permit ample time for this effect. The effect is neither logical nor good unless plenty of time is given the player. The band or orchestra which does not have a tympanist should have this roll played on the bass drum with two tympani sticks.



The chord at the tenth measure should he played with an ffp attack: and a mighty erescendo up to the erashing chord of the measure. To add to the effectiveness of this figure a roll on a suspended cymbal could be employed to aid in the creseendo-starting the roll softly as the chord is attacked-and the crash of a gong could be added at the eleventh measure. The two following would be played in the same manner.

The passage which follows should be played in a very decisive but ponderous manner with a broad ritard introduced at the twentieth measure. The final chord

(Continued on Page 313)

SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

Choral Singing in School

and College

By Dr. Hollis Dann

Director of Music in New York University

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



E VERY really musical nation is in love old and young, literate and illiterate share in this universal medium of emotional expression. All the people sing. A few years ago in one of the grade schools of Cincinnati I witnessed an amazing demonstration by seventy-five foreign-born children from eight to sixteen years of age, gathered in a public school auditorium. Every one of these children had landed in the United States since the previous June. They represented nine nationalities-France, Germany, Italy, Czccho-Slovakia, Sweden, Poland, Rumania, Holland and Russia. After saluting the flag and singing "America" in broken English, one group after another sang their native songs. This unique program evoked in me a conflict of emotional reactions-admiration for their perfect memory of both words and music, although trained in widely separated schools and homes, tears and sympathy following some of the songs, laughter at the lighter songs, especially by the French group-above all a feeling of shame and chagrin that any group of American adults similarly situated would

have failed utterly. We have no songs which all children know and which they might sing together wherever they go. American children or American adults similarly situated would be helpless, knowing neither words nor music. A list of choice songs, to be taught from year to year to every child in the public schools, should be agreed upon by the Supervisors' National Conference and every child in the land given a chance to know them. Then the songs would carry over into adult life, as they do in Europe, Any group of Welsh men and women, for example, will sing hymns and folk songs by the hour, entirely from memory and in four parts, with thrilling effect.

Appeal of Group Singing

SUPERIOR group singing makes an universal appeal, whether it be by professional or amateur choirs. We are amazed and delighted with the wonderful singing of the Prague Choir of eightyfive teachers and college professors, and charmed with the art of the incomparable English Singers; we are thrilled also by the singing of a chorus of Welsh miners, a Glasgow Choir of amateurs, a picturesque group of Russian or Czecho-Slovakian peasants, a fine church choir, hundreds of people singing a familiar hymn, a group of children or adults singing Christmas Carols, a Rotary Club, a family group, the singing of a great oratorio chorus. There is no limit to the artistic heights which may be attained by an organized chorus, or to the enjoyment of informal group singing.

Farmers Road School

exactly like its neighbors. Here we found Elgar's "Snow" and other selections supnactive using practice under the direction essential, therefore, that the successful
the Farmers' Road Grade School. We had posedly beyond the comprehension of chiltermounciation and distinct amountains and distinct amountains. to combine a ballway, gymnasium, cloak- understanding.

room, and auditorium without seats. The

posedly beyond the comprenension of con-dren. All were sung with feeling and—pronunciation and distinct enunciation, the many complex vocal problems present heard a lot about the Farmers' Road Girls' dren. All were sung with reeing ano-Choir. Presently the choir was grouped judging from the atmosphere, facial ex-with particular attention to the pitch and in every chorus. Choir. Presently the choir was grouped judging from the atmosphere, lacing exon one side of a big room which seemed pression and general effect—with full
quality of voice, were acquired in oral
A definite knowledge of the capacity and
reading and from the diverse of

selections. Thus correct vocal habits were formed. These habits, applied in the daily elassroom lessons in music, eliminated most of the usual difficulties in diction, breath control and tone quality. Given normal posture, active relaxation, deep breathing, good diction, unrestricted and well modulated speech, the singing voice functions normally and beautifully. Indeed these habits permitting the voice to function without physical effort or interference are the principal objectives of the successful singing teacher. (Since our visit Margaret Nichols has written an invaliable book on "The Training of Children's Choirs" and has become an authority on the sub-

Learning that the director of Hygiene and most of the other teachers in the Farmers' Road School were trained in the Graystoke Normal College, 1 litter spent several days there and was again impressed by the value of coordination in the elementary school, particularly in closely related subjects having many objectives in common. It is a pity that the tremendous potential power of subject coordination cannot be effectively utilized in our public schools,

The Organized Chorus

THE AIM of this paper is to consider the organization and direction of the selected chorus in American schools. Excellent material is available in every grade school, every high school, every normal school, every college and university. Childhood and youth everywhere are early and eager to sing when favorable opportunity is offered. Then why are superior choirs so rare? Why is the average chan is lacking in beauty of tone and diction? Why the poor attack and release, the unsatisfactory tempi, the absence of intelligent phrasing and tone color, and, above all, why do our choruses sing so much cheap and unworthy music?

Choral standards are improving; conditions are much more favorable than they were twenty years ago. But the improvement is too slow-unnecessarily slow. Certain definite and absolutely necessary steps should be taken to bring about higher standards and to produce infinitely better results. The principal cause of poor choral singing and the resulting lack of interest and enthusiasm shown by both singers and fisteners are not difficult to discover. Every item of the indictment points to the cause.

The Teachers' Round Table

Conducted by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PLANOFORTE PLAYING, WELLESLEY COLLEGE

each movement straight to its end. Prac-

tice music which is comparatively easy for

you to master. Play the same passage

over many times, each time striving to do

it more quietly. You can learn to play

with ease if you put your mind to it hard

Phrase Marks

(1) In playing the following two-note phrase, should the hand be drawn away after playing the F, or should ordinary hand staccate be used?

(2) One of my pupils is learning Mozart's Fantasia and Sonata in C minor (Presser Edition, No. 279). The metronome marking is \$\int = 76\$.

Should it not be M.M. | 76? (3) When singing the minor scale by the Tonic Sal-/a method, what syllables should be used for the lowered third and sixth?—A. A.

(1) Let the wrist fall in playing the A,

and jump up when playing the F, releasing

the finger from the key, so that the hand

(2) The metronome mark given in the

Presser edition is correct, since the term

Adagio, when used by Mozart, indicates

(3) Since the syllables used for the

minor scale are the same as those of its

relative major, the minor scale begins with

la of the major scale, so that its third and

sixth are respectively do and fa. Thus the

scale of A minor has the following sylla-

bles (se is used for the seventh degree):

la ti do re mi fa ti la

Thus, as you will observe, the third and

sixth of the minor scale are not regarded

as lowered, but as notes that regularly

I have a pupil who wants to study

a nave a papit who wants to study only pieces that sound pretty. He can't understand why dissonances oc-cur. I have explained the reason for them hint he doesu't seem to be satis-fied. Kindly give me an explana-tion of them which may help to en-lighten him.—McR.

Your pupil would certainly not care to

600000000

hangs down from the wrist,

an extremely slow tempo.



THE ETUDE

What Music Shall I Study?

I am sewmen years old and have taken paino lessons for over eight taken paino lessons for over eight paino lessons for over eight paino lessons for over eight paino lessons and Shelini's lessons and Shelini's lessons of the painon lessons and taken lessons and taken lessons and taken lessons and taken that I can do more advanced a lessons and taken les

Don't be too sure that your teacher is unwise in giving you music that is well within your capacity. The worst teachers I know are those who, in order to give the idea that their pupils are advancing rapidly, habitually give them music that is either much too hard or is at the very limit of their powers. In either case the pupils merely play at the music and never really master it.

After a certain grade, one should advance not so much in studying music of greater complexity as in acquiring more finesse, more accuracy and surety of technic and more delicacy of expression.

It seems to me, however, that you may soon be ready for selections from Bach's Well-Tempered Clavichord, for Beethoven's Sonatas, such as Op. 26 and Op. 31, No. 3, and for pieces such as Mozart's Fantasia and Sonata in C Minor, Weber's Rondo Brilliant in E flat, Schubert's Impromptu, Op. 142, No. 3, Mendelssoln's Rondo Capriccioso, Schumann's Papillons, some of Chopin's Waltzes and Nocturnes and Liszt's Nightingale. Perhaps if you suggest some of these to your teacher, she will let you try them.

Playing With Ease

Haying With Case
Can you tell me what enables
planied to play with enace?

see the planied to play with enace?

see the control of the contro

To play easily one must learn to avoid conform to the signature, while the seventh is consequently sharped. every unnecessary muscular motion. Sometimes, as in the case of your friend, Consonances and Dissonances this condition comes naturally: oftener, it must be acquired by careful thought and

Sometimes silly motions, such as throwing up the hands or bobbing the head, have been cultivated to impress audiences, but the modern virtuoso has pretty well gotten over such tomfoolery. Often, however, players waste their strength need-

playing muscle to the utmost, with hand of a composition that consists only of tempo brings back the original pace.

hanging at the side. Lift the hands above restful concords; but we should find a the keyboard, allowing them to dangle series of "Old Hundredths" decidedly from the wrists. Now study out every monotonous. So tell your pupil that dissonances are motion that you make, and be sure that it is absolutely needed for what you want to the real events of music-events each of play. Use the hands only when the fingers which represents an emergency that makes themselves are insufficient and the arm us want to find out "how it comes out"-

only when the hands are inadequate, what will happen before a final chord is Weed out every nervous gasp and direct reached. As Browning admirably says: Why rush the discords in

But that harmony should be prized? Concords, in other words, are points of rest, while discords suggest movement. No wonder that dissonances prevail in musical compositions during these hectic days of

Trills and Other Matters

autos, speed boats and aeroplanes!

(1) In the piece, Anitra's Dance, by Grieg, should the trill consist of four or three notes? Also la Black Hawk Waltz, where the trill begins of E flat, should it be played e-t-c-to-core e-t-c-fr?? I have heard it played

both ways.
(2) In the key of Cb, how should

in (2) 10 the key of Ch, how should the diminished seventh chord he write the first in the wrong to piece three fairs in the wrong to piece three fairs (3) One of my pupils, as small work, encountered much difficulty. When she was about the plant of her pulled together, and she cannot read when chord white than a saxth. World when the was about the plant of the pulled together, and she cannot read when the world with the w

(1) In measure 8 of Anitra's Dance, the trill is executed either as in A or in B:



The rapidity of the pace makes it difficult to play the five notes, so that the first version is more practicable for the piano. trill almost invariably begins and ends on study with a teacher who is wise in the the principal note. Before this time the regular rule prescribed that it should begin on the upper note: there were many exeptions to this rule.

(2) In the key of C flat minor, the Abb. Theoretically, three flats might be the general group, for instance, by reaplaced before a single note, although this son of his ready grasp of new ideas and

is no call for it in this instance. (3) I should be careful not to give any work. exercises which would tend to strain the muscles or stiffen the wrist. Judicious hand-massage may prove efficacious.

practically synonymous terms, each meaning to slacken the time gradually. Ritenuto Hermann Kotzschmar. is often used in the same sense, although ifter the stroke. things which excite our interest and give by two measures marked rallentando, Tots and First Year at the Piano are ex-To acquire ease, begin by relaxing every zest to a piece. Old Hundredth is a sample meaning to grow slotter, before the a cellent.

THIS DEPARTMENT IS DE-SIGNED TO HELP THE TEACHER UPON QUESTIONS
PERTAINING TO "HOW TO
TEACH," "WHAT TO
TEACH," ETC., AND NOT TECHNICAL PROBLEMS PER TAINING TO MUSICAL THEORY, HISTORY, ETC., ALL OR HIVEGH BROREDTY BE-LONG TO THE "QUESTIONS AND ANSWERS DEPART, MENT," FULL NAME AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

Scales and Arpeggios

(1) What form of scales is taught fter the major, minor and chro-

after the major, matter?

(2) What method gives a complete table of arpegglos and their fingerings. Should these be taught at the same time at which their relative key in scales is given?—L. A. M.

(1) The only other form that deserves attention is the whole-tone scale, which is frequently met with in modern works, especially those of the French school.

(2) I refer you to James Francis
Cooke's Masterina the Scales and Arpeggios, in which the fundamental forms of both are presented with their fingerings and with valuable suggestions as to methods of practice.

It is well to alternate practice on scales and arpeggios, teaching a few scales, then arpeggios based on these scales, then a few more scales, and so on.

The Beginning Age

One Beginning Age
How early should a child beein
piano lessons? Some maintain that
It is wise for the average child to
start at the age of five, while others
worthwhile to start children when
they are in the kindergarten or inthe first grade of school, or to wait
initials are more developed and their
iteritibule their able to be held? If
they do begin at the early age in
bible? or private instruction priceship? or private instruction price-

able?
Also, what courses of instruction could profitably be followed with the young child? Are there books you would advise my reading on the subject?—G. H. W.

Regular private lessons are rarely suc-cessful with a child before the age of six, or, better still, seven. If he shows distinct musical tendencies before then. however, they should be encouraged—as in the case of Mozart who wrote minuets at four! A clever parent may guide a child along the early steps by several lessons a week of but a few minutes each and may thus whet the child's zest for In compositions written since 1800, the piano playing until he is old enough to workings of the young mind.

Something in the way of kindergarten class work may, however, be admirable during these early stages and may itsel: point out the age at which individual work should begin. As a child stands out from is never done in practical usage. There his enthusiasm for the subject, he shows that he is prepared for more concentrated

On the subject of early class instruction. I suggest these books:

Musical Kindergarten Method, by Dan-(4) Rallentando and ritardando are iel Batchellor and Charles W. Landon. Half-Hour Lessons in Music, by Mrs.

For connecting this work with regular it really means to adopt a slower pace sud- lessons, these books are valuable: Musical lessly. To jerk one's family included by the good to the movies or to a play in which denity and to keep the average and the sense of the mover are unitarity and to keep the area of the movies and which the sense of the movies are when the sense of the movies are a sense of the sense of the movies are a sense of the stance, is a difficult and perfectly useless pursued the ordinary course of existence instance, just before the second subject Charles B. Macklin; What to Teach at the motion; for the key would rise just as placidly and uneventfully. Now disso- enters, there are two measures marked Very First Lessons, by John M. Williams. quickly if the hand were simply relaxed nances are the happenings in music—the poco ritenuto, meaning slower, followed Mr. Williams two books: Tunes for Tiny

(Continued on Page 317)



DR. HOLLIS DANN

Charmed with this unique organization BEAUTY OF TONE is possible only when the voice is properly used, when room, and auditorium without seates are standard and thought organization when the voice is properly used, when the voice is properly used. saxy suggers were mostly little geris atom. 1 spelling week, in the school with evening good vocal liabits are present, such as nine to thirteen, a few from fourteen to lessons from Miss Nichols. The reasons proper posture, breathing, relaxed Jaw. nine to thirteen, a tew from routinen to ensure the ensure that the reasons before the stood their for the wonderful singing were gradually tongue and lips, equalization of vowels sixteen years. Before them stood their for the womentum sunging were gradually tongue and hips, equalization of vowels-leader, Margaret Nichols, one of the grade discovered. First, a master teacher of and proper pronunciation of consonants, leader, Margaret Nenois, one of une game unsured to the control of Farmer Road School N THE MIDST of the factory district In Fast London are long block of little standing and phrasing, labance and diction Music coordinated by Right labits of strength of the coordinated by Right labits of strength or week chorus. The source of the same posture, deep breathing and stantily before the chorus. The source of exactly like its neighbors. Here we found and the second of the supervisor of Hystine. Correct choract is absolutely for the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the second of the supervisor of Hystine. Correct choract of the superviso

(Continued on Page 309)

CONCERT TRANSCRIPTION

NICANOR ABELARDO

use in these islands than in our own in the beginning

Mr. Louis C. Elson, upon authority of in the Philippines—that is, the writing of value, though generally in the shorter forms musical culture and a school of songs and dances. From them the tion which is rather distinctively (1735-1794) was the first American com- ord, also singing and playing by note ac- younger musicians have received the in- Tapales Isang, or Isang Taj poser of original sacred songs and that cording to the established rules of the art struction, counsel and encouragement which is sometimes called, has level Francis Hopkinson (1737-1791) was the were probably the Augustinian Friars, are so necessary to the making of artists, sensation of Europe for two first to write in the secular line. In the For as early as 1718 Padre Castello was Philippine Library I have seen the original teaching boys in Manila to sing by note and letters (in Spanish) which passed between to play various instruments. Remember Jacobo Zobel and José Inzenga, in which that this was only one hundred and twenty-Zobel quotes from a dictionary of the Tag-alog dialect, compiled by Padres Juan de the first opera in Florence! No doubt the Noreda and Pedro de San Lucas in 1754. good Padre's methods would seem to us Zobel quotes many Tagalog words descriptive of many types of songs for use upon the father of modern music, was only all sorts of occasions.

Early Tagalog Tunes

and this dictionary was compiled in 1754 and contained Tagalog words in current use describing many and varied kinds of songs, boy entered the Augustinian school at the it is not too much to suppose that music age of seven and received instruction from was in use as a social art, at least in cen- the friars until he was twelve. He studied tral Luzon, as early as in the New Eng- solfeggio and plain song and was eventuland Colonics, where, according to Elson ally made a member of the chorus in the (History of American Music, page 2) the Cathedral. He also studied violin and Pilgrims used music only for religious pur-poses, allowed nothing to be sung except aid of a teacher. He had received a thorthe Psalms, and used but five different ough grounding in solfeggio and the ruditimes for their psalmody.

Musical Composition in the Philippines

By CARLYLE L. SMITH

these old inclodies we cannot be sure. The older composers and experimenting at the Filipinos had no notation in the early times, keyboard of the harmonium. Mr. Adonay so the songs were handed down from mouth now began composing. Being of a deeply to ear and ear to mouth—a dangerous proc- religious nature, he, like Palestrina of old, ess if accuracy be desired. The Islanders devoted most of his efforts to the produchad for many years been trading with Asia, tion of music for use in the church. And

influence of both Asia and Iberia. Philippine Folk Music

music. They were communal rather than N THE FAR Philippines, the most dis- individual, being passed on from person to tant land under the American flag, person, generation to generation, not writmusic is loved and enthusiastically culti- ten and preserved for posterity, but changvated. Though the art has not reached so ing as the times changed and outside inhigh a state of development as in America, fluence crept in. They may have gained or high a state of development as in America, "state of development as in America, "stat was a greater variety of original music in is certain that they are not what they were the Philippines by Filipinos.

> rather antiquated—even childish; but re-member that in 1718 John Sebastian Bach, thirty-three years old and not well known outside his own country

The most important product of the Au-N OW IF Lyon and Hopkinson were gustinians' teaching is Mr. Marcelo Adonay, the first real Filipino composer—lovingly called by the younger men Dean of

Filipino Composers. ments of music, and he pursued the study However, as to the real character of of harmony by reading the scores of the

and now the Spaniards were among them. it is not amiss to say that, in freshness, Naturally, we expect their songs to hear the vigor and originality, Mr. Adonay's compositions have considerable in common with the old Italian master.

Naturally, when Mr. Adonay's composi tions were well received and repeatedly per-OF COURSE, these first songs of the Filipinos would be classed as folkarchipelago, as well as in Madrid and Barcelona, where they met with considerable success, many of his contemporaries began to try their hands at composition. Much to try their hands at composition. Much of the work of these men is now lost, neg- A MONG composers who are achieving the work of these men is now lost, neglected or forgotten; but they and their tiago, Nicanor Abelardo and Bontacio Abcompositions played an important rôle in don, who have to their credit many sym-

Then came a corps of composers, many phony orchestra; and, altoget The first person to inaugurate notation of whom have produced works of lasting developing throughout the islandary





CONSUELO MARTINEZ

THE ETUDE MUSIC MAGAZINI there was an extended interview with this remarkable Filipino girl, which the Editor last spring. Miss Isang paid great tribute to the advantages she had bid from American" musical education from American school teachers. Stars and Stripes, in her native land. She also explained that a great deal of her sucfrom listening to phonograph records.

Records of Great Singers

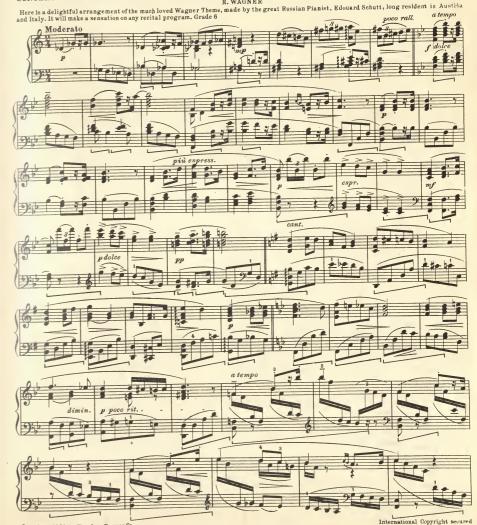
SOLATED in a distant country, she heard these records of the world's foremost singers over and over again, until she could almost sing the great arias backwards. This, combined with a good vocal, instrumental and theoretical training, great eharm, and hard work, has brought her more applause than most singers have re-eeived in Europe in recent years. The general musical educational work of the Philippines has been both remarkable and encouraging. The admixture of Spanish romance, Oriental warmth, and American progressive educational methods, will produce great artistic results in the future

Summer Greasure Hour of Music Study

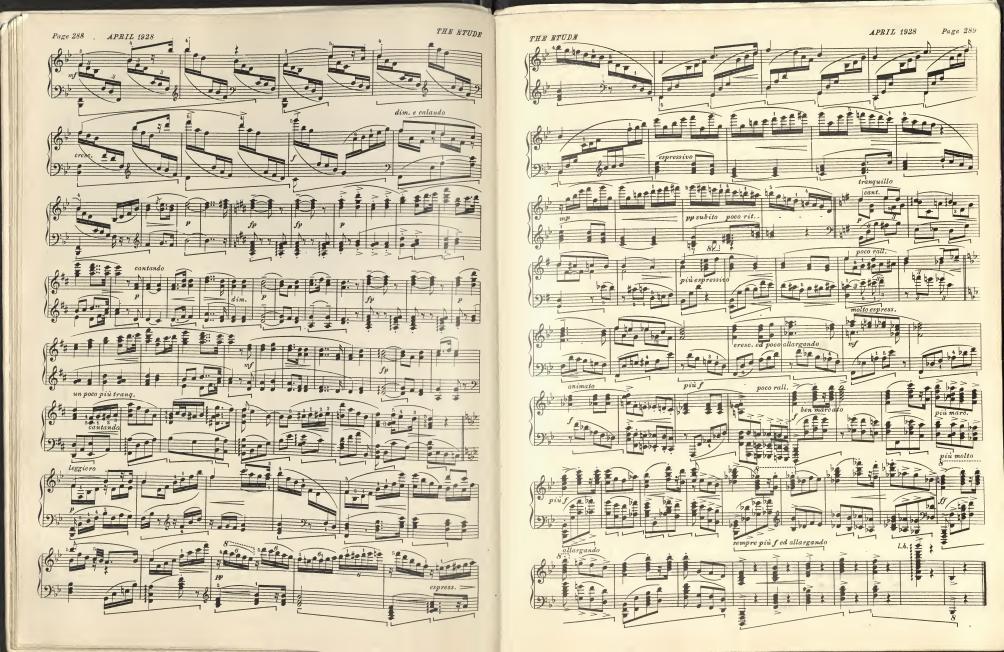
The blanket Indian who for seventy years had lived over an oil well that he sold for \$2,000,000 is hardly different from those who are now living over the thousands of neglected opportunities. One of the most serious phases of this neglect in America is the failure to recognize the vast importance

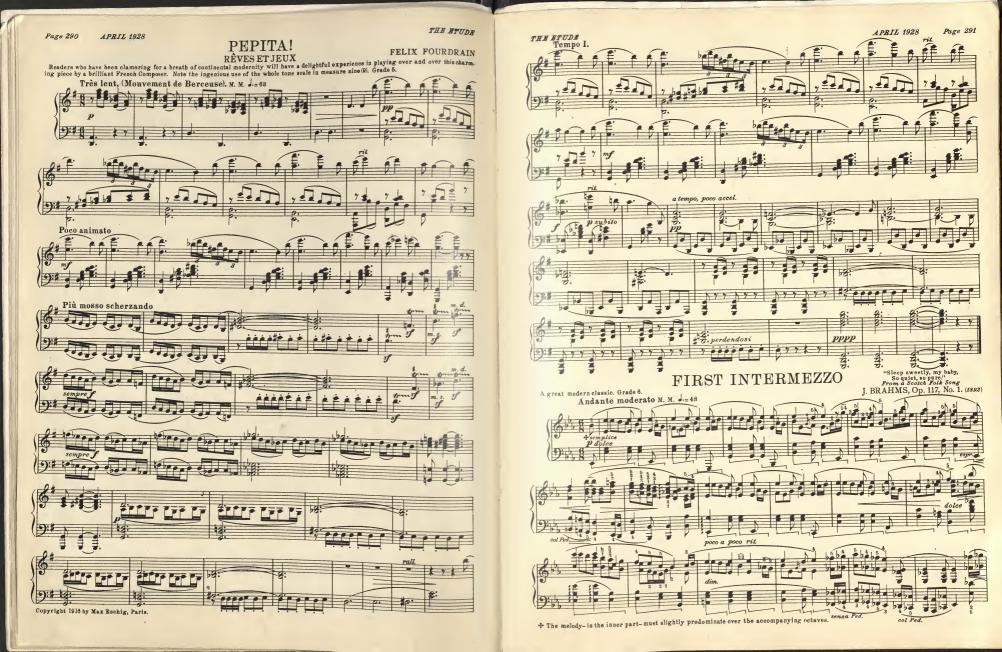


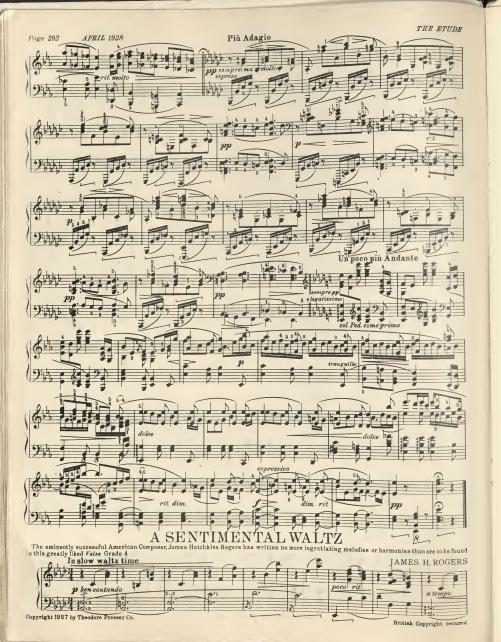
EDOUARD SCHUTT

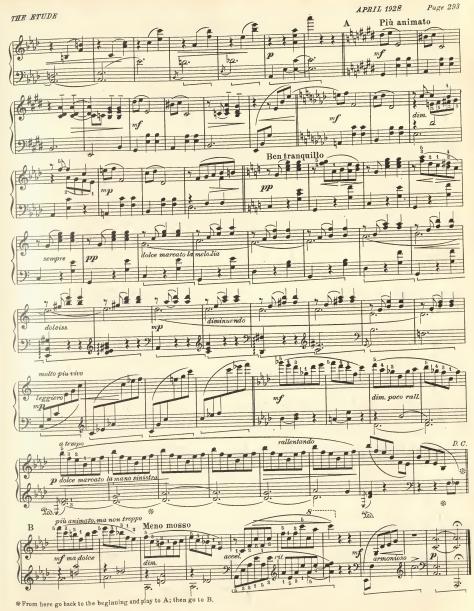


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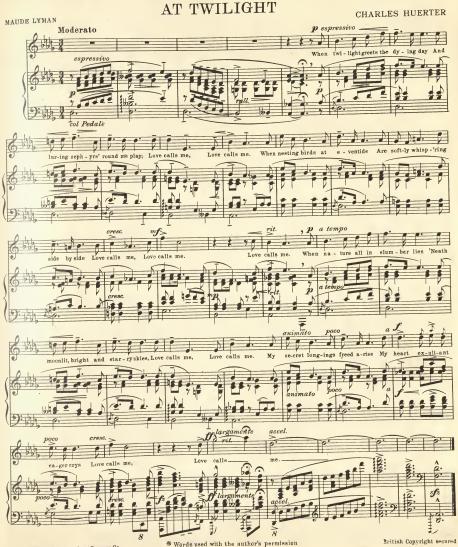






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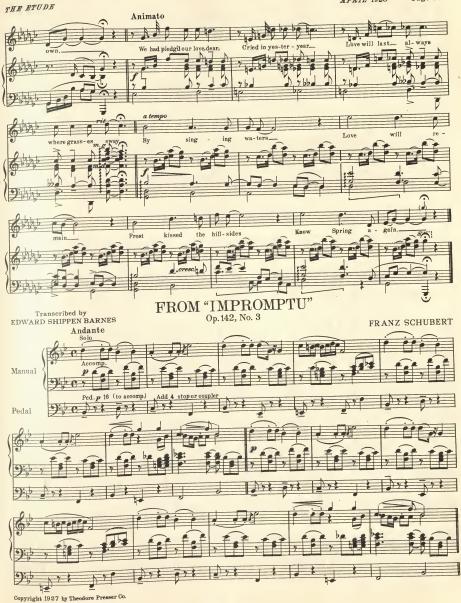
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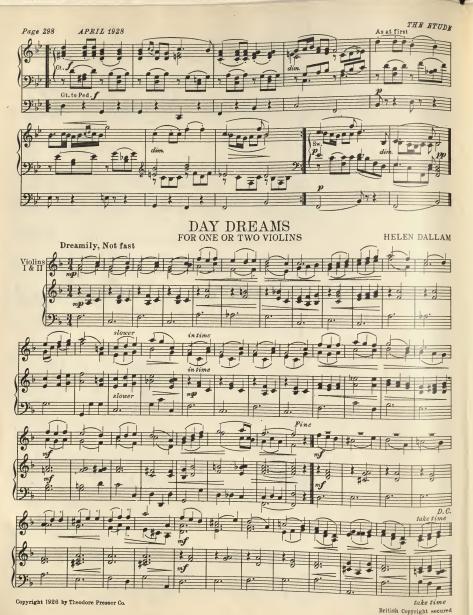
SCENTED MEMORIES PAR LA SENTE EMBAUMÉE This is a section from a most alluring piece by a contemporary French composer. The completed work with its fine climaxes is much longer. It makes MAURICE PESSE a delightful recital number. Andantino moderato M.M. = 108

BY SINGING WATERS

THURLOW LIEURANCE







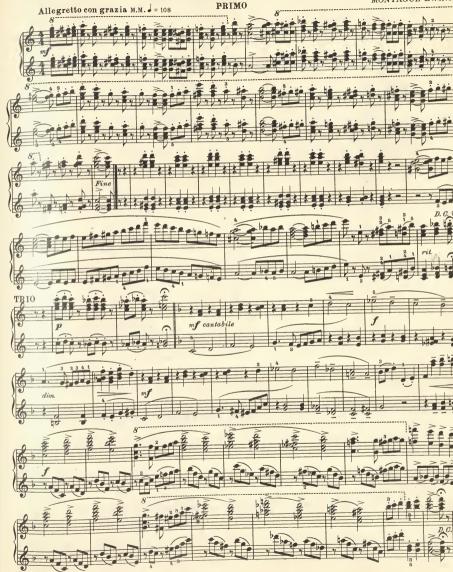
Page 299 APRIL 1928 THE ETUDE O LORD, WITH WEARY HEARTS WE'RE YEARNING E.A. BARRELL H. ENGELMANN Moderato 1 0 Lord, with wear-y hearts we're yearn-ing when we come un-to life's clos-ing, Ev - er - more our thoughts, re - turn - ing, seek For it is Thine own dis - pos - ing That cast a - side all sin and walk with Thee; near us, Lord, and cour-age free - ly give; Op-press us with a deep We shall not fear at last days with wrongs and sor - rows la - de Cross the pow'r of death hath orivn, poco più mosso

18

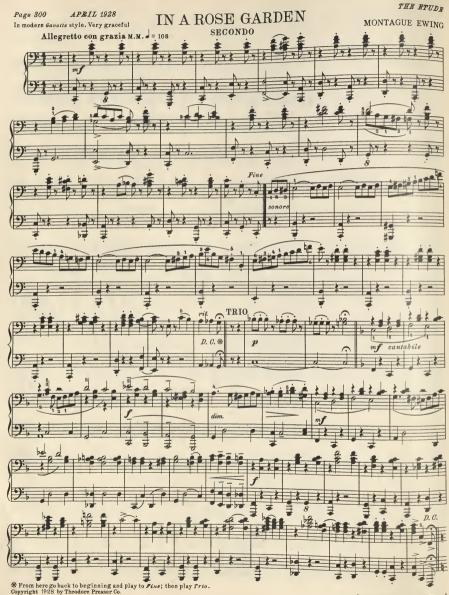
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IN A ROSE GARDEN



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H.P. HOPKINS

Transcription for Violin and Piano by Arthur Hartmann *



SUMMER TWILIGHT

EDUCATIONAL STUDY NOTES ON MUSIC IN THIS ETUDE

By Edgar Alden Barrell

Souvenir de la Danse, by Deris Dupré.

Souvenir de la Dan

Life in Spring, by Arnoldo Sartorio. g, by Arnoldo Sartorio,
sin Gerium composer was born
§. His facile pen has given us a
leint teaching and silon pieces,
his name university
in Spring,
of making out Life in Spring,
of making out auch analyses for
ery piece you study.
2 measures
measures in F
Measures in D minor
Measures in I bifar (repeated)
measures in Hafar (repeated)

April Song, by Thomas J. Hewitt.

Intermezzo, Op. 117, No. I, by Johannes

Intermezzo, Op. 117, No. I, by Johannes Brahms.

The Effat which persists throughout most of most effective one. It suggests the monotones of the most effective one. It suggests the monotones of the most effective one. It suggests the monotones of the most effective one. It suggests the monotones of the strong for baset of section of the monotones of the monoto

A Sentimental Waltz, by James H.

by Thomas J. Hewitt,
since is in roads from (A.B.-A.C.
defects fives up to the quiding print
such interest and appeal that the
dight in likering it recapsers here
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A "machineme" to literality a "night piece," whe mand being directly piece and beneficial piece and the piece and beneficial piece and the piece and beneficial piece and the piece and beneficial piece and music piece and beneficial piece and music and music and beneficial piece and music and music and music and beneficial piece and music and music and music and beneficial piece and music and

By Singing Waters, by Thurlow Lieu-

Pepita, by Felix Fourdrain.

A historaphy of this remound Fench commoner of Fernance of Fe





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B ECAUSE most would-be singers persist in the notion that the vocalist must master some man-discovered patent breathing method, I cannot too emphatically reiterate that correct breathing for the vocalist is merely developed NATURAL BREATHING

Bodily Release

THE VERY FIRST condition to establish is that of Bodily Release. (That, by the way, is the condition that must be retained all along the vocal jour ney, in every phase of development.) To breathe naturally you must not control the breathing act by conscious effort of the will but rather release the body from wilful control and ollow it to function.

Because it is easier to release hodily tension when lying down you will more quickly secure the natural breath impulse quickly scale the matter research and the same co-ordination of breath through systematic and persistent use of table, window-seat or other convenient able to approximate the freedom of uttertable, window-sear or order constraint able to approximate the recognition of order object that affords an unyielding surface ance secured when lying, go back to that whereon back of head, shoulders, buttocks position and there re-establish the coand heels may rest on a level line. Use ordination your will to banish all tenseness from your body so that it will approach a "deadweight" condition. Take a deep, complete definitely estabbreath as you would if lying down to rest lished that it is after some wearying activity. Let it out habitual, the stulike a sigh, with no effort at conscious dent may reason-

ontrol.

If you have really released your habitual ticing more vigtension you will observe that the wall of the torso from the lower abdomen to the which will natuthe torso from the lower attoumen to the chest expanded in an upward wave, coincidentally with the lateral expansion of the sides, when you drew in your breath, the chest expansion of the sides, when you drew in your breath, the chest is the chest of t walls gradually fell back into their original position. Repeat that deep, sighing breath several times-in fact, persist in its repetition until you have secured the pliant action BREAGY that I have described.

Breathe With Sound

HAVING INDUCED such free, complete breathing, continue the inhalation as before but sigh a gentle sound with H the voicethe outgoing breath. Use some embryonic user's developvowel sound in the comfortable speaking ment has been range of the voice, with falling inflection carried forward like a vocalized sigh. ("Hm" with lips under the right like a vocalized sign. ("I'm with hips mader the right barely touching; "Huh" with hips very conditions of bod-slightly parted, or "Ho" with practically ily release, this no lip formation are suggested as favor- balanced energy able mediums for this preliminary prac- between breath tice in co-ordinating breath and vocal and tone will sounds. The "H" prefix should in each keep pace autocase be very loosely and gently aspirated. matically. While Let the sounds be as unstudied and natural the body must be as involuntary sighs.)

vitalized com - some years the dramatic and musical critic Do not too intently fix your thought mensurately when of the "Detroit Daily News." For many upon this process. You are trying to tone of greater years he has been a leader among the musisense an automatic, involuntary action of intensity is rethe breathing and vocal organism, and quired, there yielding is more important than doing, should always be Allow the automatic breathing act to func- maintained that condition of re-

Persist in the above described exercise leose which will Persist in the above described exercise lease which will on the control of the co the breath. Then inflect at higher pitch, of the breathing the breath. Then inflect at higher pitch, of the breathing letting the voice alternately field and rise and vocal tract to act co-ordinately within inflective cadence until a reasonably wide out interference. Any attempt at voluming forth automatically such a significant problem of the prob

Stand and Breathe

N OW RISE, and in an easy standing "Control" is balance.
Balance is possible only under conditions posture try to duplicate the sounds of release which permit co-ordinated funcuttered in the recumbent position with the tioning of the muscles employed. uttered in the recumbent position with the tioning of the muscles employed.

Some condition of bodily release. Try to Development of this balanced control sizeful only unused breath remaining after ment (see Fig. 2), yield the body as you did when lying, and comes gradually—slowly but surely—the ecessation of your tone before begin
(Continued)

The SINGER'S ETUDE Edited for April by JOHN C. WILCOX

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VOICE DEPARTMENT "A VOCALIST'S MAGAZINE COMPLETE IN ITSELF."

Developing the Voice for Song and Speech

By JOHN C. WILCOX

the floor unless you have a long bench, and sound to take place. Unless you are the organism involved.

The name of John C. Wilcox is familiar to

musical educators and readers of America.

For some years he has held a prominent

place among our teachers of singing and

our writers on musical themes. He was for

cians of Denver where, among other ac-

tivities, he is director of the department of

music of the "Denver Morning Post." We

offer our readers this month some passages of great interest and value, from Mr. Wil-

Expel Unused Breath

When the natural, automatic breath im-

Energy

must olways be

Psychology of Breathing

the singer have vocalized breath before again inhaling. tory attitude of spirit may fail to call into action this trained or-

such conditions a psychologi

rouse the singer As soon as you have established the corfrom inertia and rect breath habit in co-ordination with

cause him to put vocal sounds, begin bodily movements durhimself into his ing phonation. First, walk about the room vocal expression. when singing the simple monotone or Emotional in-short interval exercises explained on pages tensity will auto- 46 to 48 of this book, occasionally turning matically stimut the head from side to side (to insure re-

A fervent soul-larly from the shoulders before taking the Occasionally raise the arms perpendicucry cannot be conbreath, letting them gradually fall to a vincingly voiced horizontal position at the level of the with the breath energy sufficient (This prevents lifting of the upper chest shoulders during the singing of the tone. Sensitizing the of the intercostal ribs.) when inhaling and also causes expansion

out interterence. Any outcomes in content with the master involved will visit breath impulse as will amply sustain lustrated: Let the arms fall straight down ward close to the sides, palms forward (see Fig. 1); draw the arms well back R EMEMBER the important principle right foot back of the left, taking a deep that I shall now explain; Always inhalation simultaneously with this move-

(Continued on Page 305)



THE ETUDE

ning another inspiration. Make this habit of your breathing system, and do it always in vocal practice and likewise when actually singing songs, excepting only in cases where a very quick cateh-breath is necessary. At first you may take more time to expel unused breath and again fill the lungs than would be desirable between the phrases of a song, but with practice you can do it so quickly that no appreciable time will be consumed. There are yers definite reasons for this practice. We know that muscles grow in strength and responsiveness through persistent use in movements which cause them alternately to contract and relax without strain. When you draw breath into the hings one set of co-ordinated muscles contract. Not until you completely expel the breath are these muscles thoroughly released so that a new blood supply earrying food for the working tissues may be received by them.

Furthermore, we know that, very quickly after air is taken into the lungs, its oxygen is absorbed into the blood and what remains is largely poisonous gas. Failure R EMEMBER, also, that there is a vitalized air and to bring in a sufficient psychology of breathing as well as a quantity of oxygen with the new breathing the sufficient psychology of preacting as well as a quantity of oxygen with the new breathing the property of the psychology of preacting as well as a quantity of oxygen with the new breathing the psychology of the psychology of the psychology of the psychology of preacting as well as a quantity of oxygen with the new breathing as a quantity of oxygen with the new breathing as a quantity of oxygen with the new breathing as a quantity of oxygen with the new physiology. Even would lower the whole physical tone of the when the breath- body. Here, then, are two very sound ing muscles of reasons for the practice of exhaling un-

> been developed to Breath control is merely a balanced a degree where energy between the resistance of the vocal they are fully bands and the force of the outgoing breath. capable of deliv- That control comes gradually and autoering vitalized matically through correct practice in actual breath to the yo- making of tone, and in no other way. By cal bands under the same token, breath eapacity (which in co-ordinated control, a perfunc- gradually and automatically developed through this same systematic practice is tone making. Breath capacity and control, therefore, come from systematic vocal practice under correct conditions.

Stimulative Exercises for Inducing Vigorous Breathing

c al stimulus is (Note—The converse see abound not be use needed. The inagination must be appealed to a simple of the converse see a simple of the converse see

late a commen-leased balance of head on spinal axis), and surate physical raising the arms as in a gesture of appeal

How to Study a Song

"fune." If it is only that, it isn't worth composition, but unless you are an expert singing. No matter how sensuously beausinging. eong; it is only the medium of expressing sing and play simultaneously.

the song-thought. Begin the study of a song by thoughtfully reading its text. Reread until you fully comprehend its thought, recognize its phrase groupings and feel its moods. Read the poem aloud with regard to the resoof the voice in vowel sounds and the clear definition of consonants.

What About the Music?

N OW TURN to the music. Note the key, discovering whether it is major or minor. Play the tonic chord. Sing the melody with a light tone, using a vowel syllable (Lah or Lo) instead of words. If you have any difficulty with the time values artist-teacher, of melody notes, tap them with tips of fingers or a pencil on some object that will make the tap audible. Persist in this until the time values of all melody notes and the rhythmic accents are definitely felt.

Next sing the words of the song with that field.

REMEMBER that a song is the musi-cal expression of a poetic thought. paniments, you may at this period turn ever regard a song as merely a your attention to the piano part of the

The Student-Singer

OBVIOUSLY these directions are for pupils rather than artist musicians although many singers who regard themselves as "artists" might follow them with happy results. Many modern songs of the present day are so vague in matters of tonality and rhythmic structure that it is practically impossible to analyze and learn them in the simple and direct way here suggested; but such songs are not for the pupil singer. If attempted at all, it should be with the personal help of an

The subject of song interpretation is too big for consideration in this little book. The student who is ready for a diversified repertory will naturally seek the guidance of one who has authoritative knowledge in

Developing the Voice

(Continued from Page 304)



at the same instant that you start to bring

the hands slowly forward and upward,

imagining resistance to the movement of

the hands, as if propelling them through

heavy water; meanwhile bring the right

monotone in the middle range

foot forward beside the left (see Fig. 3): when the outstretched palms reach a level with the shoulders swing the arms outward until they are extended at right angles from the shoulders (see Fig. 4); then raise them to an angle slightly above the horizontal line. The monotone is to be continued steadily from the moment of its beginning until the hands finally reach the position last mentioned (see Fig. 5). The



movement should be so timed as to be complete at the moment of ending the tone, Repeat, singing all vowels on varying pitches. This is an admirable exercise as it induces a vigorous action in both dorsal and intercostal muscles and insures a deep, vital inhalation.

With the breathing carefully developed and controlled, the production of a good tone has been more than half assured.

The Singer's Hygiene

DERFECT HEALTH must be the in moderation, and he should never inhale foundation for a dependable voice, smoke into the lungs. The singer who wishes to be reliable Sweets, nuts or any astringent or food

tion. Simple, easily digested food, plenty during several hours preceding singing. of sleep in a well-ventilated room, a reasonable amount of exercise in the open

If the singer smokes at all it should be daily.

and to endure must live sanely as regards of a consistency that will adhere to the his daily routine of diet, sleep and recrea- membrane of the throat should be avoided

The singer who has frequent colds should look to his manner of living rather our, a daily bath ending in a cold showr and a vigorous rub-these are requisites for good beath, and good health is most assuredly a requisite for the successful assuredly a requisite for the successful The singer who drinks any of the vile a day or two, save a little fruit and posliquor obtainable in the United States at sibly some clear soup, meanwhile drinking fifteen or twenty cups of warm water



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HE EXPENDITURE of amounts of money ranging from about \$3,000 to \$100,000 for an organ not infrequently lies in the hands of one man. More often than not that one man is the organist of the church. He is rarely the organist of a theater, for many managers f theaters confer with organ architects when they lay down their good cash in

Before entering into the technical side of this discussion let us consider the way in which the church organist may secure a new organ or build additions to his present instrument. The scheme here suggested is the one which was used in the purchase of the new organ for the Scottish Rite Temmetal and thickness of the wood, the Organs are like singers. They need Again, the cost of tin is much greater
the of Sen Into Cultivaria.

An organ club was first formed called "The Scottish Rite Organ Club." The officers were a president, a secretary and a treasurer, and it was their duty to devise means of raising money for the organ, First, a letter was sent out to all the to-he members announcing the organization of the club, stating its purpose and calling for subscriptions. A rather good response was made to this letter, which served the further mission of acquainting members of the fact that the purchase of an organ was being contemplated. Then, entertainments were held the proceeds of which went into the organ fund.

Next a meeting was called for the membership; the desires and actions of the organ club were made public, and cards I hereby subscribe \$100.00 to the

Scottish Rite Organ Fund (or agree to get others to subscribe to this Payable on or before January 1st.

Dated. The above cards were printed on white cardboard. Yellow cards were then dis-tributed, reading as follows:

I hereby subscribe \$ Scottish Rite Organ Fund, payable on or before January 1st, 192.

Secured by

This is the way the scheme worked out. A member pledged himself to raise one hundred dollars by a given date. To this end he was given the yellow cards for the enough breath control to sing well. Some citi in was given the years of the second to sing wen. Since smaller subscriptions, he himself having of that singer's tone would be learning organ in a small auditorium from those. In the choice of an organ avoid likesmaller sunctipition, in commercial consists of that singers tone would be learning or signed a hundred-dollar card. Whenever in certain passages. But at other times required in an auditorium of large prowhite an unusual or "trick" specification. signed a number-orionar carts. The content of the antience would listen with strained portions. The scale will be determined to It is possible that an organist may have

at the meeting mentioned. One pledger raised \$700 almost entirely by telephone calls within ten days. It is not difficult to raise a few hundred dollars in small amounts. The only difficult thing is to overcome a natural reluctance to solicit

If half a dozen men in any church of average size are determined to make a success of it, a campaign for a ten thousand dollar organ can be had in eighteen months. A point of great importance is

organ chambers, the blowing plant, the power of the Swell Organ.

Scales of the pipes, the weights of the Now should we wish to add this reed nored.

The ORGANIST'S ETUDE

Edited for April by Eminent Specialists

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS ORGAN DEPARTMENT "AN ORGANIST'S ETUDE, COMPLETE IN ITSELF"

How to Buy an Organ By LEROY V. GRANT

with these points let me briefly discuss ment. There comes a time in the life of a high percent of the

The location of the organ chambers has organ for an extended period. What of pipes of pure lead. a great deal to do with the way in which the wind? The effect could never be brilliant, as it of course, which should have high pres- and no drama at all. should at times be

or balcony, it can run the entire gamut and a half inches and the reeds on twelve, shades of twilight in the organ world. organ club were made public, and cards of effects, from planistimo to fortisatimo, and state manuscasting the reconstructive reconstructed among those present, reading as follows:

It can be either robust or delicate. So it in the organ, a fan blower with a fouring as follows: is with an organ. If crowded into a small horsepower motor should be provided, between the scene as represented by Coro chamber, with an insignificant opening for The importance of this cannot be over- and as copied by John Smith? When the the swell shutters, half its effect can easily estimated.

There is to-day on the Pacific coast one extreme example of Isady located swell pipe voiced on ten inches will produce the day located swell pipe voiced on ten inches will produce the day which is the most learning treatly. chambers. The organ was made by one volume of a larger pipe voiced on less of the foremost builders in the country wind. But the quality of tone will not be of the foremost billingers in the columny wind. But the quality of tone will not be to day, =850,000 was the price paid, About to go good. However, unscrupingless builders to good the season of the money for an organ, tunless the chambers of are made right. These should be roomy, any thus be secured. But, after organ is a larger organ specification is misleading because, and thus be secured. But, after all, it is rule it is rule in the result of the misleading because, and thus be secured. But, after all, it is rule it is rule in the result of the misleading because, and the secured but, after all its rule it is rule in the result of the misleading because, and the result of the re The openings should be large and look directly into the auditorium. The walls

The Blower

he secured a smart proage a years was the amoence wome foun wan stanton properly filed out, signed by the pledger attention less the water crack in the middle some extent by whether or not the stop discovered something unknown to Widor. properly niled out, signet of one prosper attention test the voice exacts in the muon.

Some exacts by whether or not the stop discovered something mixnown to some exacts by whether or not the stop discovered something mixnown to some exacts by whether or faithful mixnown to some exacts by which is the faithful mixnown to some exacts by which is the faithful mixnown to some exacts by which is the faithful mixnown to some exacts by which is the faithful mixnown to some exacts by which is the faithful mixnown to some exacts by which is the faithful mixnown to some exacts by which is the faithful mixnown to some exacts by which is the faithful mixnown to some exacts by the faithful mixno

> "Changing Stops on the Swell" By LYNNE ROCHE

the fact that an organ is usually a most only with three or four 8 ft. diapasons, one popular object for which to raise money, with three or four 8 ft. diapasons, one carb of 4 ft. and 2 ft. nitch, and then reed ston will be method. The of color as possible, If one is to have course the process will be reversed. The of color as possible. If one is to macach of 4 ft, and 2 ft, pitch, and then reed stop will be pushed in just as the two flutes on a manual, let them be as a fairly powerful 8 ft, reed stop. The

termined by the individual case, Post the matter of scales and pressures is vivil Weight of Metal and Thickness of Wood

MOST METAL pipes are made of tin an alloy of tin and lead, or zinc. It is obvious that money would be saved the builder, if he used thin rather than heavy metal for the pipes. In an organ containing two or three thousand pipes the difference in dollars and cents would ren into a considerable amount and, in the course of construction, many organs during the year would represent a large sum of

voicing and the specifications. For the plenty of wind. Without plenty of wind than that of lead. Yet it is true the benefit of the organist who is not familiar they are liable to fail at the crucial mosome stops are better if the metal used is every organist when he wants to use full generally considered months the writer looked through a large the instrument sounds. It will be muffled The size of the blowing plant will de- three-manual organ in (alifornia in which or it will be clear depending on the posi- pend not only on the size of the organ he saw probably one handred pipes sagged tion of the chambers. Suppose, Mr. Or- but also on the pressure at which it is down of their own weight almost all of ganist, you had a choir of seventy voices voiced. The late George Ashdown Auds- which were made of pure lead. In a pedal and that that choir had always to sing in ley is entirely right in his contention that open diapason a gripping quality of tone a corridor outside the auditorium. You low pressures are better and produce more is required a tone that seems to take would secure a few beautiful effects, but beautiful tones, for the most part, than hold of one. If the walls of the stop are a large part of the beauty would be lost. high pressures. (We except the big reeds, made of thin brash word we get a noise

hould at times be.

When the choir sings in its proper stalls

Thus, if the flue work is voiced on three voicing? To discuss it me must enter the choir sings in the proper stalls. reader can answer that question he can The scales and the pressure have a good speak intelligently of tricing. The or-

pressures for the reason that it is cheaper a larger specification than another! A may thus be secured. But, after all, it is rule, it does not indicate scales. Often it may thus be secured. Did, after an it is rule, it does not intocate some ont a question of how large the organ is, does not specify the size of the blower. It is a question of whether or not it is 1f submitted to the uninitiated it often directly into the authoritum. The wasses It is a question of whether or not it is 11 submitted to the unmittated it should be as nearly as possible sound-beautiful totally. Therefore, let us see-shows a large amount of four and two-states of the state cure the quiet and religious tone in our foot work which makes it appear that the EVERY ORGANIST has heard a settlessness which seems to belong to the three may be a larger than it really its. Agencies singer who has a good voice but not organ voiced on high pressures. organ, the cathedral effect, rather than the organ is larger than it really is. Again,

and countersigned by interest, and it is not be control, which is another way of saying are matters about which no general rule likely that their specifications have been can be laid down but which must be de-directed by the logic of many generations past. In the main, our fathers were right. We should always look to the future but still have our feet planted firmly on the foundation of the past and present. A certain specification submitted for a three-HERE is a point of very great impor- stop and at the same time to make a grad- stops on the choir. Without doubt many tance to the organist. If a stop of con- ual increase in the power, it is well first unusual effects could have been thereby siderable power is to be added or with to open somewhat the swell hox before produced, but they were not worth the secrable power is to be added or withdrawn, this must be done with the greatest
addrawn, this must be done with the greatest
the moment the most of the control of the co drawn, this must be done with the greatest of care, else there will be a sudden are cossion or an ungly gap in the tone volume.

Suppose that we have a Swell Organ with three or four 8 ft. diapasons, one control of the power.

Suppose that we have a Swell Organ is a smooth of the power. The smooth of the power with three or four 8 ft. diapasons, one course the noncess will be represent the power.

One should seek for as large a spread course the noncess will be represent the power.

of FIRST importance in the final ar-adding or withdrawing of this reed stop.

The swell box begins to open.

There may be times when a strong con-and the other open. One could be metal.

There may be times when a strong con-and the other open. One could be metal. FIRST importance in the final ar- adding or withdrawing of this recul sup-tities success of the organ are the will make a considerable difference in the tract is desired. In such instances, of another a harmonic length, perhaps a ocurse, the above directions will be ig-(Continued on Page 307)

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"Don't Drag!"

By H. C. HAMILTON

a competency were he given a dollar every same strength. Every tone, whether it be time he admonishes his singers, "Dou't one of four beats or only half a beat—all drag!" And yet choirs still do drag— are given impartial treatment—every tone congregations, too-both those who sing is the same dead level of sound. Nothing by note and those who sing by ear. Many is more wearisome. Also, the sliding leaders are at their wits' end to know "scoop" we hear between intervals in many how to overcome this fatal habit-fatal well-known hymn tunes adds the finishing to everything that stands for improve- touch of ineffectiveness. The following: ment. Simply to say "Don't drag!" and to hasten the tempo is but a temporary remedy. The singers hurry, scramble. ave no idea where to take breath, and finish with only the thought of having not through in a shorter time than usual. Not one knows what he is expected to do, unless it is to "sing faster," and the state he finds himself in after doing so is such that he is glad to lapse into dragging again, if only for a chance to rest and breathe.

If the act of singing slowly meant inevitably dragging, every andante and adagio movement in music would be tiresome, and only the movements at a brisker tempo possessed of any interest. Fortunately in the fact that many do not realize what dragging really is. As in the case of a physician, a diagnosis is first necessary and the trouble located before a prescription can be forthcoming.

Time and rhythm mean a systematic arrangement of accents. Where these aceents are disregarded a distortion of timevalues is certain to be the result. Phrases, strains-all the parts which go to make a complete melody-must get somewhere, or be arriving at something. There must be a clearly defined movement. This "movement" may be at varying rates of speed according to the nature of the music and the sentiment to be expressed, but it must move; there must be no coming to a dead stop except in places so designated.

The way to avoid the "drag" is, first of all, to observe bar divisions. As everyone knows the first beat of a measure is the strong accent, therefore of paramount importance. Now, if this emphatic beat is n any way retarded in its entry, a "drag" is sure to result. After one has entered a in the slightest. The strong accent falls measure, a momentary wait is not so ob- on the first beat. The shorter eighth notes jectionable; but if such a wait occurs be- are rendered more lightly and semi-de tween the last beat of one measure and tached, and the third beat has a moderate the first beat of the ensuing measure, a accent. The fourth beat in measure two is phrase sung after this manuer will kill of the sentence. This makes it easier to insist on everyone making a point of im- the first beat of measure three. mediate entry on this first beat, and also
of observing the accent, the "drag" will not delayed, to insist on the lighter touch

well as this "holding-back" tendency, one basis. too often in evidence, especially among those of little or no musical training. It

MANY a choirmaster might retire on is the practice of singing every note at the

Tempo ad libitum What a friend we have in Je

is an example of how a hymn is killed in too many churches and prayer services. Every note is sung at exactly the same strength; there is a "holding-back" at the end of each measure-as if getting ready to climb the bar-and a sliding "scoop" indulged in where the length of the note permits the delectable privilege. And how the draggers do roll every note under their tongue, as a sweet sanctimonious morsel!

The more inartistic, the more it seems to gratify natures whose sense of the beautiful seems so dormant, that the more crude the offering the less "worldly" and more acceptable it is. This to One who is the Author of all beauty! But fortunately we are past the day when the belief was universal, in the Church at least, that everything lovely to the eye or car partook

However, anyone who will give his or her honest opinion, will admit that the following method of singing the hymn in question will do much towards making it more enjoyable for cycryone.



The tempo need not here be increased most irritating effect is produced. A silent in order better to separate the parts any spontaneity. If the choirmaster will take breath and insures a better attack on

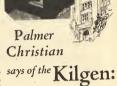
be vanquished without any hastening of ing of the shorter notes, and to do away with any hint of "scooping"-these prin-But there is another evil to combat as ciples put congregational singing on a new

How to Buy An Organ (Continued from Page 306)

could be leathered. If part of the organ is made free and part closed the free stops could differ each from the other, while stops of the same general nature could be placed part in the box and part without.

Unification

T HE FOLLOWING rule will be found to cover the matter of unification in the majority of cases. Never let unified stops serve as a foundation for the organ. Let foundation stops be all separate ranks. Soft-toned stops may then be unified, if it seems advisable to do so. In the main it is better to avoid unifying or duplexing until enough organ has been secured. Then one may feel free to do as his individual taste demands.



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Improvisation, modulation, arranging orchestral works for organ, harmonizing from violin and melody parts; dramabizing the picture musically; taking cues and playing from cue lists and playing with orchestra are all given attention in the course. Various styles of playing jazz, ballads, intermezzos, characteristic numbers, etc., will be throny covered.

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pedal, swel Expression Pedal, Ralanced Swel Expression Pedal, Reversible, Greet to Pedal, Reversible, Greet to Pedal, Reversible, Adjustable combining infactor, Adjustable combining infactor, and control entire organ, lactuding couplers, or any angular and changes: GREAM and changes: GREAM Additional Stops.

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Octave
Octave
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SCHOOL MUSIC DEPARTMENT (Continued from Page 284)

skill properly to handle them, is indis- that is required of the individual singer, pensable to the maintenance of good tone is entrusted to young men and women lackquality and to the intelligent selection of ing these essentials. They attempt a enusion of the ability to classify voices musician's job without the musician's properly is a necessity, and the courage equipment. Small wonder that the chorus and determination to assign each voice to is mediocre or worse and that the public its proper part regardless of a shortage of interest wanes. altos, tenors or second basses, is equally essential. The ability to recognize tenors, plus the skill to teach them to cover the upper tones and safely to use the upper upper tones and sareny to use me upper wice, is an especially vital part of the conductor's equipment. No man or woman is fit to conduct a school chorus without are quite as great as for the orchestra. a reasonable degree of skill in this most important and most neglected phase of the conductor's training; no conductor may hope to reach a high standard of choral singing by untrained voices without this Glee Club; Noble, the St. Thomas Choir; vocal equipment. Expressive singing, atmosphere, tone color, cannot be secured without comparatively good tone pro-

THE ETUDE

consonants, but particularly in attaining Fortunately, there is no lack of young men naturalness in the singing of words. Ar- and women possessing these qualifications. naturations it the singing to work the state of the state effectively, with a pleasing and well modu-ductors-not all Toscaninis. All good lated voice, together with a working knowl- pianists are not Hofmanns. Genius is not edge of the language as applied to singing, a necessary qualification. Several years' is a necessity for the successful choral con- experience, with University students taking ductor. Especially helpful in school and col- courses in choral conducting, has demonlege is coordination by the Department of strated to my satisfaction that a bright, Music with those of Reading and English. musical young man with a forceful and There is a very close relation between magnetic personality may become a sucspeech and song; each may render invalu- cessful choral conductor.

delivery and interpretation of the text.

Choral Problems

THE SCHOOL ORCHESTRA has forged ahead of the chorus during the last decade principally for three reasons. First, the increasing number of professional symphony orchestras has set high standards and ideals which serve as a constant stimulus to the orchestra. Second, as soon as the player can manipulate his instrument, the question of tone quality is largely solved by the instrument itself. The problems of tone production, which are present in every school chorus, are difficult and complex, demanding of the conductor a practical knowledge of the adult voices. This equipment alone requires years of study. Third, the chorus must interpret two languages. The difficulties presented by the music are augmented by the infinite number of subtle -atmosphere, mood, emotional expression, years of post high school work, can deand avoidance of the many vocal habits which injure tone quality and prevent satisfactory delivery of the text.

tors. Leadership requiring broad musical direction of Doctor Peter Lutkin; John background and sound musicianship and

limitations of the adolescent voice, espe-demanding all the musical intelligence feelcially of the basses and tenors, and the ing good taste and power of interpretation Superior Conductor-Superior Chorus

WHEREVER an efficient choral conductor is at work superior choral Vogt produced the Mendelssohn Choir; Christiansen, the St. Olaf Choir; Williamson, the Dayton Choir; Alexander, the Ypsilanti Choir; Davison, the Harvard Townsend, the Friends of Music Chorus; Lutkin, the Northwestern University A Cappella Choir; Margaret Nichols, the Farmers' Road Choir; to mention only a few outstanding groups of their type. Any man or woman with a capacity for leader-THE ORDINARY chorus leaves much to be desired in the singing of vowels, treatment of diphthongs and articulation of training, can develop a superior chorus from available untrained voices, anywhere.

It is hardly necessary to explain, how-Misusc of vowels and consonants is bad ever, that the technic of conducting is enough in speech. The effect is even only a small part of his education. He worse in singing, since singing is sustained must be expert in sight reading and dictatone. Singing a flat, unmusical vowel tion, strong in theory (including harmony sound, the attempt to sing an unsing- and counterpoint), form and analysis, orable consonant or ruining the diction by chestration, music history and appreciation. careless, indistinct pronunciation, make He must play the piano and sing intellisuperior choral singing impossible; yet gently, Practical knowledge of voice prothese faults are glaringly present in most duction, including the child voice and adoof our school choruses. It is imperative lescent voice, is an absolute necessity. The that more attention be given to proper voice training must include English, French, German and Italian diction. General academic training, including college English, Public Speaking and courses in Education-Educational Psychology, Sociology, Principles of Education and Methods of Teaching-are necessary, not only for practical use, but also to meet

State requirements. Paralleling and supplementing all these subjects, and extending over several years, is regular, required attendance at symphony concerts, recitals, distinctive choir services and choral concerts. The greatest educating force in music is music itself. Particularly helpful to the student of conducting is the privilege of seeing great conductors in action. Our students at New York University this year attend at least twenty well as the ability to classify and train Philharmonic Orchestra concerts, conand the Friends of Music series conducted by Bodansky. Without doubt, the University or Conservatory functioning with capable faculty and a comprehensive, wellbalanced course covering not less than four

Schools for Conductors

atisfactory delivery of the text.

From the foregoing it is evident that the SEVERAL schools for choral conductors are functioning. Northwestern Uni-United States is lack of capable conduc-(Continued on Page 319)

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When you write to our advertisers always mention THE ETTDE. It identifies you as one in touch with the higher ideals of art and life.

EVERY PUPIL should be able to roperly. It is impossible to play satisfactorily on a violin out of tune. Consequently, a pupil should be taught how to tune from the very beginning. Of eourse, this does not apply to very young children further than teaching them to distinguish a perfect fifth from one that is discordant

Turning the Peg

A PUPIL should be taught to turn the peg very gently and very little at a time, either backwards or forwards. temptation is to turn the peg too suddenly. too violently and too far.

When new strings have been put on, or when the strings are very much out of the tail end of the violin placed on the lap and the neek slanting outwards, the strings facing the tuner. In tuning the E and A strings, hold the left hand well up to the top of the neck so that when twist ing the pegs the pressure will go against the left hand. As the peg is turned it should be screwed in gently so that it will hold when the fingers are removed.

Hold the left hand in such a way that the string can be twanged with the thumb, Twang the string repeatedly and often while turning the peg until the desired

For the D and G strings reverse the hands, that is, place the right hand near let the pressure come against the other hand.

Rough Tuning

I T IS BEST not to bring each string up to pitch immediately but to bring the strings up, one by one, a little at a time, so that the tension may come gradually and evenly on the whole four strings and on the bridge. Before starting to tighten up the strings, make sure that the bridge notes of the piano or tuning pipes,

evenly over the three parts of the string, together by nature in one of her whimago. It is a small hollow cylinder open on This will put the strings out of tune: so sical moods. raise them again to pitch. Repeat the Now, since evolution is a process that snake skin on the other. A long rod, flat process once or twice. They will now stay does not stop at nature, but goes on to on top and rounded underneath, serves as 9 in tune unless they are new, and will be in those implements of man's creation, the neck and fingerboard. Two strings are as good tune as the notes of the piano or same strange phenomena of selection, sur-extended over a tiny bridge which rests as good tune as the notes of the plane of tuning pipes. But that is not good enough vival of the fittest and improvement of the on the sound-board and is cut sloping on for the violin. The fifths on the piano are stock exist in the violin world. There are top. The bow is made of bamboo. not perfect; on the violin they must be the same succession of curious freaks— tone is soft, ethereal and ghostly—as

Pupils, as a rule, are able to get this far lin Art. with their tuning; but the difficulty seems Both the piano and the violin are out- Leuka to be to get them to recognize perfect growths of the monochord, an instrument

piano or to pitch-pipes, he should learn to lar nut. A peg at one end held the string from end to end. dispense with both, except to get the "A." which was strained tight by weights fas-He should strike the note on the piano tened at the other end. Sound-holes were gently and remove the finger, wait a second cut in the belly near the tail and the bridge and then twang the violin string. He should not sound the piano note and string (the present-day bridge of all bowed intogether but should leave a second between struments is a vestige of this monochord them since the ear ean judge better in this bridge). The monochord at first was eviway. Tuning by "beats" is all right for a dently placed on a table and plucked with piano tuner or experienced musician but is the finger, but the bow (a common mili-

The VIOLINIST'S ETUDE

Edited by ROBERT BRAINE

IT IS THE AMBITION OF THE ETUDE TO MAKE THIS VIOLIN DEPARTMENT "A VIOLINIST'S MAGAZINE, COMPLETE IN ITSELF.

Geaching Pupils to Gune the Violin By Thomas J. Barron

tune, the lest plan is to sit on a chair with (This article applies only to violins with ordinary wooden pegs and gut strings.)

Fine Tuning

DUPILS SHOULD be trained to know fifths are perfect. (Vocalists can always do this. Why not violinists?" Many a student, when he finds a string

slightly out of tune begins twisting the neg backwards and forwards violently The proper thing to do is not to touch the peg at all until it is decided whether the string is flat or sharp. To ascertain this the finger tip should be pressed on the

makes the discord worse, then the "A" is sharp. If it is only slightly sharp, he should not touch the peg at all but gently pull the string two or three times with the thumb and finger. This movement will likely bring it right; if it does not, the

The Snap Idea

shows that the A string is flat, but if it when the tension is increased or diminished. benefited.

N THE PROCESS of evolution the made a noise. But between that and the As we come to the Europe of the



PERFORMER ON THE REBAB

with a rounded back and a top shaped like an anchor, with three strings stretched just fit their new parlor table or because it was just long enough to reach to the floor when it was hung on the half-rack, or because it was exactly the right width be slipped under the arm on long jaunts ross-country, or simply because its novel

> One of these variations is the shape of (Continued on Page 311)

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sor Mraz. a graduate of the Seveik School Vaolin in Prague, Bohemia, where he was mate of kubelik and Kocian, has given it ook the results of twenty years of extra trily and result teaching. As a guide through

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The snap caused by the moving string is sharper and more distinct than that of the moving peg. In either case the snap means that the peg has moved a very minute space -from one-hundredth to one five hundredth of an inch. The writer has tried this on several violins and in nearly every case the pegs or the strings have

produced this snap. It requires, on an average, about six of these snaps or cracks to raise or lower a string one whole tone. Consequently, for fine tuning the student should never raise or lower a string more than one snap at a time. If one snap sharpens it too much, he should not turn it back but pull the string a few times. Then it will likely come exactly right

When a string is slightly out of tune it is a mistake to twist the peg backwards and forwards. This changes the tension too suddenly and too much, and the string will not stay long in time. The same thing is true in piano tuning-the less twisting of the neg, the better the string will stay in

In tightening a string the increased strain affects every part of the violin, and the various parts cannot be expected to accommodate themselves immediately to this If A PEG has not had soap or any other extra strain. A violin when not in use should be kept in its case as a protection string (long section) close against the crack will be heard when one begins to against damp and changes of temperature. nut. If it is the A string the student is turn it. This means that it has moved in If the case is not well lined the violin tuning, it should be sounded with the D, the hole about one-hundredth of an inch. should be wrapped in a silk or woolen the top of the neck and twist the pegs with a fifth below, using the low. If this pres- But this snap is more likely to be caused cloth. The strings will stay in tune better, sure brings the "A" in perfect tune it by the string moving across the bridge last longer and the violin itself will be

Fiddle Freaks By HOPE STODDARD

Let us go looking for relics-the bones

The Ravanastron came into existence

one side and covered with a piece of

the regions of the mystical country of

A variation of this is the Indian Serinda

THE SERINDA

ening the strings in turn, a little at a time, and so on, in as smoothly running a series cudgel and Stokowski leading the Phila- as there are men to make them. until they are at the desired pitch. The as a novice's beads at vespers. But every delphia Orchestra. pupil should tune to the corresponding now and theu-just as an irreverent thought will intrude upon the sincerest of and accouterments of those instruments After bringing the strings up to pitch, devotions—there occurs what scientists call that fell by the way in the process of pull each gently outwards from the finger- a "sport" which is neither bird, lish nor evolution. board four or five times with the finger serpent, neither man, ape nor "missing and thumb so as to distribute the tension link," but simply a curious freak thrown in India some seven thousand years or so

gargoyles on the Notre Dame of the Vio- though the soul of it still wandered in

which was little more than an oblong box After the pupil is able to time to the at each end of which was fixed a triangu-

is properly placed, with its top slanting away from the fingerboard. Keep on tightcomes a bird, the bird becomes a heast lies between the hairy savage with his variations of the bow-stringed instrument



shape took the fancy.

plano timer of experienced musician out to the miger, out the now of something about the conditional for a young pupil. Nevertheless it would be good for pupils and musiclass generally to know something about

when a savage snapped a dry tendon of an laudle. It had one string which was bowed

or experienced musician out to the miger, out the now of something about a superior day to the miger, out the now of something about a superior day to the miger, out the now of something about a superior day to the miger, out the now of something about a superior day to the miger, out the now of something about a superior day to the miger, out the now of something about a superior day to the normal superior day to the nor

What is Good Practice?

By Jean de Horvath

stopped to wonder why people who play for practicing. many hours each day do not develop into So many of us start in merely repeating first-rate musicians?

fiddler that you were last week.

very necessary repetition, but, and here is and with that knowledge will come poise the difficulty, it must be repetition of the and assurance.

We are told that "Practice makes per-right notes, right bowings and correct fect." If that be true, have we not often rhythm before one can honestly take credit

before we have ever thought out the We have an erroneous idea, many of us, problem sufficiently well to play it at all. as to the meaning of "practice." Just And then we sigh and wonder why so repetition? Is that what you do when much "practice" does not clear up the you pick up your fiddle for your daily task muddy .passage and make it sing. Now of practicing? Does just "going over" an here is a little hint. Let us take the com-exercise satisfy your musical conscience? position we are studying and consider the Then its no worder that next lesson day troublesome place. We cannot seem to finds you just about the same kind of make it "sound." Let us study this portion away from the violin, hum it, whistle it, Did you ever stop to think how much feel, mentally, every note, every bowing. control the head must have over the fingers the rhythm, even every nuance. Let us go and arm before a passage can be well over it "in our minds" rather than on our played? So it remains for the serious instrument and then try it again. We student to get this "head" control early in shall find that our trouble has vanished. the game. There is a certain amount of We shall have knowledge of the passage.

Fiddle Freaks

(Continued from Page 310)

box (except for the protruding floor peg attenuated instrument, the Pera, looking and fingerboard), a groove being cut for like an emaciated pear, all too delicate for the bow passage. One string stretched the club of a bow it companious. from end to end was sufficient for playing The Nail Violin, a quite recent offshoot the interlude between the poet-musician's of the violin family, is based on the

lin was held upside down (according to board. our notion) with the pegs near the shoul- Violins that are played upside down and doing things even then.

those artists in the Middle Ages were nor fascinating to hear. thing tucked under a person's chin.



REINMAR THE MINNESINGER

the "viol" played with a wheel inside the a cage of chimpanzees at the zoo. sounding box. This quaint contrivance sounding DOX. This qualit contributed "The true concert artist is not worthy lingers on, in name, at least—a remnant Saturday morning we vote for its sur- of a completely unified nature. vival with our copper pennies.

implement. Another instrument is a square There is also to be noted the exceedingly

principle that how hairs scraping across Instrumental players in those days were metal nails produce musical sounds. The often royal personages, as witness the pic- nails are perpendicularly fastened around ture now extant of a rather rollicking the edge of the curved side of a flat board king playing the Cravth which had four in half-moon shape, and diminish in height trings, two being bowed and two twanged as the notes rise in pitch. It was held in with the thumb of the left hand. The vio- the left hand by means of a hole in the

der and the other end resting on the knee.
Kings must have had their own way of us. But there yet remains one more, the Reinmar, the Minnesinger, seemed to prize of them all, an instrument of the have had just an inkling of the modern South Sea Islands which is played as one way of holding the instrument. He held reclines gracefully on the ground. But "Fiedel" neck down, in his left hand let not the weary student prick up his ears and his how in his right—but somehow or too soon! For we hasten to add that other he simply let the upper half of the this instrument-a mere string stretched instrument droop across his chest-or else along a stick-is neither beautiful to see

'stumped" when it came to drawing any- In fact, a pupil should think thrice before he decides to become a virtuoso on it. For, while it would mean easeful hours of practice through the years of studywhat a figure he would cut on the concert stage! And how would the following notice look at the lower margin of the

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of a once flourishing species—and every of the title unless his art is the outcome



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Hangarlan Make.

W. B.—Your vidins was evidently mode by W. B.—Your vidins was evidently mode by the property of the second property of the pr

of the pinns, but, as planes have a lating of the pinns, but, as planes have a lating to the pinns, but, as planes have a lating the pinns, but, as planes have a lating the count to be the most reliable.

"King" Kwetter.

If G. F.—If you can play all Kenter and the pinns of the

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Opportunities in attend capacity

R. C.—Vidina inheled "Richard Rabus
and skill reduce the starting later and skill reduced the skill red

BANDS AND ORCHESTRAS DEPARTMENT

(Continued from Page 283)

is no hold over it. is no noid over the Art the twenty-fourth measure we are not each time it begins to pall on the river at a definite tonality—that of F listener at the second repetition. It has

contrast with the preceding measures. The in intensity and interest. contrast with the second of the At the Allegro moderato the roll on the It is as though our wanderer, after a

lowing passage occurs and is repeated







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should be well sustained even though there According to the marking this should be should be made before launching into the played forte. If played in a similar man- succeeding agitated theme.



diministrated, creating the details of musical expression introduced in bass drum must be played with tympani fond and heart-warming welcome upon his this section must be very carefully worked sticks—the drum and basses making a return, was enjoying the pleasant relaxaont if an artistic delineation is to be atmake possible a satisfactory crescendo life of quiet and ease-a dream rudely in-At the close of this movement the fol-Mark the close of the Mark the close of the College of the Mark the close of the College be played in lagging tempo (as though during his wanderings. It is a change of there were a hold) so as to permit an mood from one to another extreme and One Day Real Soon effective diminuendo roll on the tympani, the hurried manner in which this change taking up the proper tempo at the double is made by most conductors has never bar. The basses should not attack the first seemed, to the writer, to be either logical note of their figure strongly-the softer or musical.

the better so long as they make a properly graduated crescendo to the fortissimo the chorale returns—now triumphantly at the following double bar. proclaimed fortissimo by the brasses,
The two long chords found in this against a light but agitated accompaniment movement would best be played in the fol- in the woodwinds (strings in the orchestra.) The allargando measure of the finale should be subdivided into four beats to give it the proper breadth. In the final property of the proper breadth in the final property of the proper breadth in the final property of the glowing climax of this string composition attaining the maximum of power for the glowing climax of this string composition.

Though approached by a rising ere-lected by the committee as an official conscendo, it is better to attack the dominant- test number and will afford conductors seventh chord softly, as it will permit the splendid opportunity for much fruitful making of a more forceful crescendo up study of musical interpretation. It is an to the tonic Ab chord which follows. This imaginative, dramatic tone-poem and only chord should be attacked with an explosive an imaginative and dramatic interpretation fortissimo and followed by a diminuendo will serve to present it in its true light.

normalism and tollowed by a communication and rized so as to bring us into the succeeding chorale at a correct tempo. Even in this calm movement it will be noted that the composer injects a reminder that the composer injects are reminder that the composer injects are reminder that the composer injects are reminder to the composer injects are reminder to the composer injects are reminder to the composer injects are

No Guessing Matter By T. L. RICKABY

Seven measures preceding the resumption A CARPENTER might guess at the length Seven measures precently the recently of the ouarter-note figure in the basses—the corthousand times. Therefore he never quarter-note figure in the nasses—the cor-nets are better omitted, the melody again being allotted to the woodwinds. At this point a diminucudo should be introduced, the property of the measurement necessary to seattaining a pianissimo three measures before the change in tempo. These three Count aloud-till the rhythm is fixed.

measures should also he retarded—the last heing played very deliberately the eighth more chord on the last half of the fourth best being played read almost imperceptible half and the state of the fourth best being played from almost inaudibly. An almost imperceptible half the state of the



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Parental Influence in the Lives of Famous Musicians

(Continued from Page 276)

child, played in public at six, and became and composition and a piano teacher at an orchestral violinist when barely in his Warsaw Conservatory; outside of that his

Sir Alexander Mackenzie, one of the cuninent living English musicians, represents Korngold, one of the distinguished Austhe fourth generation of musicians in his trian composers of the present, owes much were violinists. As a boy student in the nent music critic of Vienna. conservatory at Sondershausen, Germany, he played in the grandducal orchestra.

other eminent English musicians who re- servatory, ceived their early training as boy choristers. Puccini came from a family of musi-Rubinstein's first musical instruction was cians.

was received from a great aunt who lived grandfather won recognition for his church n the family. His father died when the and operatic music; his father was a you was very young, but he received de- church composer. oted eare and attention from his mother and the aunt. At seven he passed under and also conducted a shop for the sale of the instruction of Stamaty.

on music, but the connection of his stepfather with the theater and the fact that himself acquainted with orchestral instruolder members of his family were actors ments. and singers undoubtedly influenced his de-

Modern Musicians

CASALS IS the son of a musician, an organist, who gave the boy his first training on stringed and wind instruments. He appeared in public as cellist before he

Walter Damrosch was born in a musical rosch, was a distinguished musician who development of genius?

established German opera in the United

2. Name four musicians whose ortisti established German opera in the United States and founded the Symphony Society and the Oratorio Society of New York.

Debussy was not the child of musical ancestry, was not even raised in a family wishes in becoming a musicion?

4. Does evidence show that infant prodin which the art was cultivated. A woman

him into the Paris Conservatory. Josef Hofmann, as the student of the 5. Which of the "three B's" was most

violinist, began his studies as a mere His father was a professor of harmony professional activity was that of an or-

family. His father and his grandfather to the devoted care of his father, an emi-

Sir Charles Stanford's father was a tra, was an orchestral musician and lawyer but was devoted to music and was planned a musical career for his boy. At an amateur singer. The family environ- the age of nine he was a violinist in an ment was exceptionally favorable to the orchestra; at fourteen he entered a music boy's development. At ten his composi-tions were performed in his home city, the double-bass of which he became a vir-

The father of Sir Arthus Sullivan was Paderewski's mother was his first teacher, a bandmaster and professor of the clarinet beginning his instruction at the age of in the military training school. The boy three. Her death, two years later, was was brought up in a musical atmosphere, followed by desultory and superficial strengthened by his membership in the teaching, and it was not until the boy was Royal Chapel, repeating the experience of twelve that he entered the Warsaw Con-

His great-great-grandfather was received from an accomplished and devoted music director at Lucca and an excellent composer of church music; his great-The first musical training of Saint-Saëns grandfather was an eminent theorist; his

Edward Elgar's father was an organist music and musical instruments. This en-Wagner's early education did not center vironment had a strong influence on the development of the boy who early made

> Ysaÿe's first instruction was received from his father, a violinist and orchestral conductor. The family inclination for music must have been definite, for another son, Théophile, was a distinguished pianist and teacher at Brussels.

MR. BALTZELL'S ARTICLE

1. Which factor, heredity or environatmosphere. His father, Leopold Dam- ment, would you say influences most the

3. What composer combated his mother's

relative divined his musical aptitude, be- igies have greater or less chonce of be an his education and succeeded in getting coming virtuosi thon children of average

history and biography of music knows, blessed as to musical background? Which was distinguished as a musical prodigy. least?

Musical Education in the Home

(Continued from Page 257)

The early fundamentals may also be gone days. When actual work at the intaught in a lively and fascinating manner strument begins, then the individuality of by charts and mechanical devices. Then, the child, mental and physical, should be ny charts and mechanical devices. Lead, use ciniq, mentai and physical, should be when the tiny tot is ready for work at the analyzed, and the teaching or "method" keyboard, most of the drudgery of the adapted to its special requirements. Since beginning period has been done. With the you have several children you might start wealth of the attractive "first lessons" for a little class in the "learn-while-you-play" the keyboard to be had now, "taking music method in your own home and have a good lessons" may be a happy experience and bit of fun out of it yourself. I am

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MASTER DISCS (Continued from Page 282)

added charm. Personally I think the piano familiar Liszt is admirably played, as is

sufficient sufficient by Wagner, Wolfram's The piano tone is realistic. "Tannause" "Mignon," by Thomas and arias and "Mignon," by Thomas and "Concerto No."5 in E Flat" (Emperor) "Concerto No."5 in E Flat" (Emperor) Opus 73, by Beethoven; played by Wilhelm song of love and his beautiful ode to the chestra (Victor). song of the star are admirably sung by Schlus- "Concerto in E Flat Major" for violin

rederness.

"The Waltz" by Ravel; Coates and Symphony Orchestra (Victor). This work by Coates and Symphony Orchestra (victor). This work by Coates and Symphony Orchestra is often termed the "Apotheosis of the (Victor). Waltz." In reality it is a much-glorified waltz written for modern orchestra. Coates relentless work which suggests a gigantic (Columbia), hallroom pulsing with whirling crowds,

Love for Three Oranges

likewise the plaintive Chopin Mazurka.

"Wiegenheu (Brunswick). Wolfram's Bachaus and the Royal Albert Hall Or-

evening star are administrations of sullasty may likewise there is Lothario's "Lullasty and orthestra, by Mozart; played by which is rendered with rare masculine Jacques Thibaud and the Royal Opera Orchestra (Victor).

"Hungarian Dance No. 1," by Brahms-Joachim, and "Slavonic Dance No. 1" by emducts realistically a frenzied and almost Dvořák-Kreisler; played by Toscha Seidel

"Leonore Overture No. 3," by Beethoven; Henry Wood and Orchestra (Colum-

"Love For Three Oranges" by Pro-koffeff, Il "altz-scherzo and March and Scherzo; Coates and London Symphony mendation, although space does not permit (Victor). These are selections from a an analytic review. The Beethoven is an modern Russian Opera which Coates con- admirable performance. Thibaud plays ducts with superb vigor. The Waltz- Mozart's graceful music with artistic rewherea suggesting "Fiends Infernal" is finement, and Coates once again excels in a favorite overture. The Seidel violin disc "Campanella" by Liszt-Busoni, and has real beauty of tone and artistic execu-"Mazurka in 18 Minor" by Chopin; played the figure Friedman (Columbia). The the popular "Leonore Overture."

EDUCATIONAL STUDY NOTES

(Continued from Page 303)

comment of the comment of the state of the s

From "Impromptu," Op. 142, No. 3, by Schubert, Arranged by Edward mast prominent English composers of the



Day Dreams, by Helen Dallam

Summer Twilight, by H. P. Hopkins.

O Lord, With Weary Hearts We're Yearning, by H. Engelmann.

TEACHERS' ROUND TABLE

A Prospective Teacher A Prospective Leadier

I am studying Zeerny, Op. 299.
third hook, and Krauss's Trill Studless, second book, together with Russtee, second book, together with Rustle of Spring, arpeggios, scules,
chords, and so forth. Should I study
any other method?

The second of the second

Clementi's Gradus ad Parnassum (Presser mer time.

Edition, No. 166) emphasizing in cach book the studies which seem most helpful. As far as technical training is concerned, you ought to be prepared to teach. But before doing so, you should acquire at least an elementary knowledge of harmony, musical form and music history and should also read carefully as many books I should say that you are in the fifth or as you can obtain on the subject of piano sixth grade. While keeping up your work teaching, also on pedagogy in general. If in scales and arpeggios, you may well take possible attend a course in piano teaching up next the Fifty Selected Studies by such as is given in many colleges and Cramer (Presser Edition, No. 175) and conservatories during the good old sum-

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SCHOOL MUSIC DEPARTMENT (Continued from Page 309)

Finley Williamson is conducting an attractive course at Dayton, Ohio; Professor Stoessel personally conducts courses at Washington Square College, New York University; a degree course, described above, is functioning in the School of Education, New York University, under the direction of the writer. Meeting a real and urgent need, other colleges and universities will no doubt offer this training. Several summer schools meet the needs of conductors in service who eannot afford to give up their work and attend school during the academic year. By majoring in Conducting at a summer session, much can be accomplished. Columbia University's summer program includes a course in Conducting; and New York University offers both elementary and advanced courses, including a special intensive course for experienced conductors. Wherever possible, summer schools of music in all sections of the United States should provide training for conductors.

exceedingly valuable school for conductors, the house by standing in line an hour and both choral and orchestral. In Great then sprinting up several flights. Britain these festivals now reach every section, almost every village. The splendid choral singing of elementary school choirs at the English competition festivals has developed in British elementary schools, in spite of the absence of music supervision, principally as a result of these festivals. n certain parts of the United States and Canada the steady and rapid improvement of choral singing is largely due to the annual competition festival.

The Manitoba Festival

DR. TERTIUS T. NOBLE has been one of the judges at the Manitoba Festival held at Winnings, every year since the first meeting eight years ago. His story of the marvelous improvement in choral singing and in many other forms of vocal and instrumental music, is intensely interesting and sign ticant. Granville Bantock, the eminent buglish composer, was one of the judges at the 1927 festival at Winwith the artistic singing, declaring the re- appear on the program. sults compared favorably with the finest singing in the English festivals.

Dr. Noble pictures the interest, enthusiasm, and musical discrimination of audiences and contestants attending from a tadius of more than one hundred miles, and attributes the really wonderful imand general excellence is due primarily, of course, to better teaching and conducting. Good, had and indifferent teachers and phony Orchestra.

wonderful schooling for the conductor. competition festival movement is growing tion. These prizes are presented by the 50 fast in the United States that it is dif-National Bureau for the Advancement of ficult to keep informed concerning new fes-

Observing Great Conductors ONE OF THE BEST ways to learn

conducting is to sing in a chorus under an expert conductor and to watch him in action. As a young student of music, in Boston, I was fortunate to be two years under Carl Zerrahn, conductor of the Handel and Haydn Society, a season in a selected chorus conducted by Georg Hensehel, and another season singing in the great Wagner Festival Chorus under Sharland and in the week of concerts under Theodore Thomas. It was my privilege also to study Mr. Henschel's conducting at the weekly Boston Symphony Concerts, and almost nightly during the opera season to observe excellent conducting and to listen to the incomparable singing of a great array of opera stars-Christine Nilsson, Sembrieh, Furseh-Madi, Del Puente and Tamagno, with Abbey and Grau in the Boston Theater; and Patti, Gerster, Schalchi, Galassi and Campanin with the Mapleson Company in the Globe Theater. We music students partially The Musical Competition Festival is an earned our dollar front seat at the top of Attendance at numerous recitals and con-

certs, including the highly artistic recitals by Mr. and Mrs. Georg Henschel, supplemented the choral singing and the opera. It seems to me now that the educational value of this watching and listening was at least equal to the benefit received in a classroom and private studio. One is hopelessly incomplete and inadequate with-out the other. Neither private nor class instruction, nor any other substitute, can provide the necessary background for sound musicianship which is attainable through the hearing of much good music adequately and artistically rendered.

Many ETUDE readers know about the Music Supervisors' National Conference which held its nineteenth annual meeting in Detroit in 1926. The first biennial meeting will be held in Chicago, April 16 to 20, 1928, with a probable membership of five thousand. President Bowen has announced that the Chicago meeting is to be "a singing conference." Several distinctive nipeg. He was surprised and delighted high school choral organizations are to

National High School Chorus

THE FIRST National High School Chorus of three hundred voices, chosen from high schools in all sections of the United States, will assemble at the provement almost entirely to the Annual Stevens Hotel in Chicago, on Monday, Competition Festival. The radical im- April 16. The chorus will rehearse twice provement in tone quality, interpretation daily and on Friday evening, April 20, will give a concert in Orchestra Hall, assisted sixty members of the Chicago Sym-

Competitions for male and mixed quarclubs, quartets, trios, orchestras, bands, and tets will be a feature of the National vocal and instrumental solos, during an Chorus. Improvement in tone quality and entire week and learn from the judges interpretation is expected as a result of where they excel and where they fail—a these competitions which are open to all members of the chorus. The two quartets Similar situations exist in many centers winning first place will each receive a in the United States. Acting as judge, the beautiful, silver Tiffany cup appropriately lettered with the names of the winning lence of the competitions at Emporia and Pitsburg (Kansas), Springfield (Mis-MAGAZINE, Attractive shields and plaques (Ohio), Wilkes-Barre, Scranton and Ha- will be awarded to the schools winning zleton (Pennsylvania) and elsewhere. The second and third places in each competi-Music.

The National High School Chorus is a tine potential power of the competi-tion festival for the promotion of music in general and for the government of the late interest in the chorus and to improve teacher and conductor in particular is tre- the standards of choral singing in the

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PRELUDE (THE SATISFIED PIANO) By ANNETTE M. LINGELBACH

ALL diaries have introductions. Even a mere piano's Diary wouldn't be quite proper without some sort of introduction of who and what he is.

When I tell you I am a satisfied piano,

often banged on, and I am often dusted, a fallen log with their hands full of early As a piano, I do very well, I am not and I have not had a headache in five years. violets. They were talking about their

the Sad Piano, must listen to jazz every pleasure they gave the children. day and he is rarely ever dusted, and as to headaches—why, he's had twelve this last Ruth Ann, "that we were sitting under this

The children cause his headaches. They talked to us on one of his visits?" everlastingly make mistakes while pracother piece, and Beautiful Phrasing and could answer his questions. We had just Minute Perfection are words they just don't know!

their mother while she sings, and the master plays the violin, and even the cat keeps green suit the color of new leaves. time with little purring sounds.

The children are kind in other ways. They don't litter me with books that weigh down my spirit, and they speak of me in terms of the greatest affection, and they do know who my ancestors are and what a very old instrument I am. They even know the history of the great men who have played me, and what a tremendous part I have had in building up the world of beauty and happiness.

Now this is a comfort. It is trying though to have a child bang you to sleep when you feel like singing some new songs to him; but to have one of them say that Paderewski invented the piano when he wanted to have something new to play on is the last note.

"Each time we have a paper ason one interestinate and talking in that terrible minor key of my sad piano friend. So Til play myself to sleep and talk to you later."

Little Jack Horner By MARION BENSON MATTHEWS

"But the thing we are learning now is the rhythms of different dances," said Little Jack Horner Sat in a corner Practicing hard on a 'cello. "If I practice," said he, "Very diligently, Some day I'll be one famous fellow." - "second count."

By ETHEL V. MOYER It was a beautiful spring day. Just the "Yes, but wait until next week!" inter- writers? you do not know how happy and thrilled
If was a beautiful spring day. Just the "Yes, but wait until next week!" interI am. There are so few satisfied pianos kind of day the children love to wander in posed Ruth Ann. "Then we are to learn the in the world. But wait. Here is my pre- the woods and pick flowers and listen to Spanish Habanera and that is so much more difficult. It has a triplet on count Ruth Ann and Dorothy were sitting on one and two eighths on count two."

The Habanera comes

from Spain

learned?" asked the Spirit. "We have had the Walts," replied Ruth

Walts is just one, two, three."

"Oh, we count all right," laughed Dor-

"Of course," said Dorothy emphatically.

but it is usually more dignified than the

Waltz. Then we have had the Polonaisc,

The Polonaise is

full of Spirit

"Yes, and there is another dance we

(Continued on Next Page)

become monotonous.

Polonaises," added Ruth Ann.

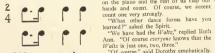
This is a remarkable record. My friend, music club meetings and how much "Don't you remember, Dorothy," said very oak tree when the Spirit of Music

the songs of birds.

"Yes, of course I remember," replied Dorothy. "He was so pleased that we started our music club then. My, what lots we could tell him now if he appeared!

"And what would you tell me?" asked This so helps a piano to sing as it should.

In the evening the children gather around their methods. Ruth Ann and Dorothy looked up and or by counting?" there sat the Spirit of Music in a little



Did you ever hear

a Mazurka

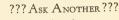
which I like very much. It has an eighth "Oh!" cried both the children, "we are and two sixteenths on count one, followed by two eighths for count two, and two glad to see you again!" "But what about this music club? What do you learn there?" inquired the little 3

"Each time we have a paper about one

"That sounds quite musicianly," said the THE SATISFIED PIANO. little voice from the tree. "Who plays the

"We usually have an easy one and an "We usually have an easy one and an advanced one that the different pupils play," said Ruth Ann. "You know our eighths for count three. Of course, they teacher, Miss Dent, plays the 'cello as well teacher, Miss Dent, plays the 'cello as well teacher, which will will not sometimes vary this so that it will not as the piano, and the violinists are Miss West's pupils."

Dorothy. "Last week we learned the Masurka, which is a Polish dance, and it seemed so strange to put an accent on the



1. What is a bassoon? 2. Who wrote the well-known Minuet

3. What is a chorus?

4. What is a folk song? 5. When was Schubert born?

6. What is meant by molto ritardando? 7 Who was one of the greatest song

8. How many symphonics did Beethoven

.9. For what is Guido D'Arezzo famous? .10. From what is this melody taken?

Answers will be found on page 324,

Answers to Last Month's Questions

The signature of G sharp minor is the same as of B major, five sharps.
 A double flat lowers a tone one whole

"How do you learn the rhythm?" inquired the Spirit. "By elapping your hands the same as of a laddy we shall be supported by the same as of a laddy we shall be same as of a la of the tone.

3. A metronome is a small mechanical Oh, we count at right, adoption for the pupils plays a piece on the piano and the rest of us clap our the rate of speed at which a composition hands and count. Of course, we accent should be played. It is also used as an aid to counting time, by those who are "What other dance forms have you poor time keepers.

4. A rest is a measured period of silence 5. Handel died in 1759.

6. Schubert wrote the "Unfinished Sym-

7. Con anima means, with "spirit or ani-"And the Minuet is in three-four time also mation." 8. There are four strings on a viola, and

they are tuned one fifth lower than the

9. Edward Elgar is English. 10. The melody is from Chopin's "Funeral March," written as the slow movement in a piano sonata.

A Musical Castle

By Frances Gorman Risser

I am building my Castle of Music, So that when I'm grown up, some day, It will stand as a model of beauty And melody, sober or gay;

Every exercise, practiced so slowly, Adds stones to the foundation wall, While the scales build the hundreds of

"The great Polish composer, Frederic That lead to the towers so tall; Chopin, has written a whole book of

All the time that I practice I'm making My Castle more lovely and grand, liked so much," said Dorothy. "It is the I'll be glad that I built it so nicely Some day, when I reach Grown-Up Land!



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JUNIOR ETUDE—Continued



Little Biographies for Club Meetings

No. 6-GLUCK

THE little Biography last month told about Beethoven, as you remember; and of course everybody was already familiar with the name and principal compositions of Beethoven.

But how many Juniors know much about Gluck or can play any of his compositions? For one thing, he did not write so much for the piano as most other composers did, and so there are not as many opportunities to hear his music.

He was born in 1714, in Germany; and his musical ability showed at an early age; for, when he was only a school boy, he learned to play the violin, clavier, 'eello and organ and took singing lessons, too, Was not that a rather heavy schedule for



2834 1714-GLUCK-1787 عاوية

The elavier, you remember, was one of

traveling, before the days of railroad idea. I have studied piano since I was six, horses and a pony and two dogs. trains, was very slow and tedious (Haydn, you remember, was a great traveler, too) Gluck went to Vienna and Milan, then to England and back to Vienna, then to Denmark, and Rome and Naples, composing

operas and producing them in each place Having heard a great deal of music, especially operas, in all these places, he became convinced that the manner of writing and producing operas should be improved, and he set out to show what his ideas were and wrote some operas to prove that his way was the better way. But a great many people, who did not be lieve in "reforms" of any kind, took sides against him and claimed that the old way was the better way, and these people invited Gluck and one of his enemies to write operas on the same subject. Gluck's was so much better than the other one that everybody realized that he was a great composer and had great ideas, after all. This opera was called "Iphigenie en

Some of his other well-known operas are "Iphigénie en Aulide," "Orpheo ed Euridice," and "Alceste." Altogether he wrote An Adventure with the Spirit

Some of his "reforms" were to give the chorus more to sing, to make the words more important, to put more action into the

story, and to make the orchestra more quaint, old-fashioned Gavotte. It is in musical. In doing these things he was four-four time but should really begin on very successful. count three of the measure, although some His health failed and he died in 1787 composers are not so careful to do so." (his full name was Christoph Willibald

you can play at your club meetings are:

Dance of the Spirits, from "Orpheus."

(Also arranged for four hands)

"They should have a club like ours," Dear

Gavotte from "Iphigénie en Aulide." suggested Ruth Ann. l llave Lost My Eurydice from "Or-

(Arranged by Sartorio)

March of the Priests from "Alceste.

Andante from "Alceste."

QUESTIONS ON LITTLE BIOGRAPHIES

1. What kind of music did Gluck chiefly 2. What other musician was also a great

3. Name one of Gluck's well-known

5. What was his full name?

6. What were some of his improvements or "reforms" in writing operas? and the Spirit was gone.



DEAR JUNIOR ETUDE:

the ancestors of the modern piano. It was Goldammer in your letter box some time jumped on the organ. I am going to tell made improvements in the manner of writmuch smaller than our piano, and the tone ago, for he has the same ambition that I you about our kitten. It jumped on the was produced in a different way and was have, that is, to become a theater organist, piano keys and my aunt thought that I was After he left school he began to do a I should like to have experience, as he has keys. Linen he got in bennium the music great deal of composing and became es- had, in theater piano playing. But as there rack and would not come out, but only stick of pecially interested in opera. Then he be is no opportunity for such things where I out his head. We live in a farm and he pecially interested in opera. Then he he is no opportunity for such things where I out his head. We live in a farm and H. C., which means Beethoven Harmony. After he left school he began to do a I should like to have experience, as he has keys. Then he got in behind the music

> From your friend. CHARLES W. WILEY (Age 15), Illinois



From your friend MARJORIE BIRCHARD (Age 11),



THE DUET

QUESTION BOX

DEAR JUNIOR ETUDE: Are the hands always to be taken off the keys in any kind of a rest?

S. E. K. (age 12), California.

Answer. If the hands remained on the keys the rest would not be observed; but composers are not so careful to 0.55. Reys the rest would not be observed; but with a pleased smile. "I wish the children wery far from the keys, but lifted a little Some of his smaller compositions that in Pleasantville could do something like so as to be in readiness to play immedi-

> "They should have a club like ours," DEAR JUNIOR ETUDE: Is Beethoven considered the greatest of all musicians? S. E. K. (age 12).

> > Answer. As art is something that eannot be measured, it is not possible to say who is the greatest artist, but Beethoven is, of course, one of the greatest

> > > Answers to Ask

ANOTHER

Everybody knows a

of Music

(Continued from Page 323)

Waltz

1. The bassoon is the largest and deepest "That's a good idea," replied the Spirit. toned wood-wind instrument in the orperas.

"I'll go right over and start them talking chestra.

4. What are the dates of his birth and about it." Then he added thoughtfully.

2. Rev. 2. Beethoven wrote the well-known "You might invite them here and have Minuet in G. some sort of a contest."

3. A chorus is a body of people singing A gentle breeze fluttered the tiny leaves together (usually in "parts"), or the music written for such a body to sing.

4. A folk song is a traditional song in its own country, but not identified with any particular composer.

5. Schubert was born in 1797. 6. Molto ritardando means "gradually very much slower."

7. Schubert is considered the greatest song writer of all time.

8. Beethoven wrote nine symphonies. 9. Guido D'Arezzo is famous for having

ing music on paper, or "staff notation."

10. The melody is from the first movement of Schubert's "Unfinished Symphony."

Club. We have the meetings at each other's houses, taken in Alphabetical order. We have had one recital this year. I am not taking piano lessons now, on account of sickness, as I have to stay in bed most of the time and therefore have more time to write letters.

From your friend, Helen Laird (Age 14), 291 West William St. Delaware, Ohio.

(N. B. As Helen is an invalid her address is printed.)

DEAR JUNIOR ETUDE:

I am taking lessons in piano, violin and voice; hecause I wish to have music as my vocation. If I can ever be of any help in giving suggestions to juniors in starting music clubs I would be glad to

From your friend, ELLEN M. KEMPNER (Age 14),

N. B. Perhaps Ellen will write again to the Junior Etune and give some of her suggestions for starting music clubs.

JUNIOR ETUDE-Continued

JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three Office, 1712 Chestnut St., Philadelphia, Pa., netty prizes each month for the best and before the tenth of April. Names of neatest original stories or essays and an-prize winners and their contributions will swers to puzzles.

THE ETUDE

swers to puzzles.
Subject for story or essay this month"A Muscal Genius." Must contain not right for and corner of paper, and address on upper right hand corner of paper. If your con-"A Musical definition and fifty words. Any right hand corner of paper. If your conboy or girl under fifteen years of age may per do this on each piece. compete whether a subscriber or not. All contributions must bear name, age Competitors who do not comply with

and address of sender written plainly, and ALL of the above conditions will not be must be received at the JUNIOR ETUDE considered. Playing at Recitals

he is a music-maker and a joy-carrier.

sense of security before an audience. I'll

admit that, for some, it takes real courage

HILDA BECHTLE, (age 14),

Playing at Recitals

PRIZE WINNER

so that you can play before people without

making mistakes. When playing at reci-

tals I think you should remember three

things: first, you should not let yourself

feel nervous; then you should play with

good tone; and if you play two pieces you

should not play them too close together,

but pause between them. I played in a

recital two weeks ago and my teacher told

me to remember these things. I think all pupils should play in many recitals. LAMBERT STEPHAN (Age 8).

Playing at Recitals

PRIZE WINNER

THERE are many reasons why children

lessons and the children would be brighter.

best on such occasions.

If this were explained to music students

Wisconsin.

of its encouragement to the player.

Do not use typewriters.

Puzzle Corner PRIZE WINNER Horrors! There were two mistakes
There is bound to be some anxiety on printed in the puzzle in January. There is the part of the young musician before any nothing to do but blame it on the printer recital. But when he gets started, when (and he won't mind very much). Most he resolves to make the audience feel the of the Juniors noticed them and menfull meaning of the picce he is playing, tioned them in their answers, because they nervousness flies to the winds. In its were very easy to see,

place comes a feeling of capability, a the January puzzle were: deep sense of pride in the knowledge that 1 Gluck, 2 Haydn, 3 Mendelssohn, 4 Rubinstein, 5 Liszt, 6 Mozart, 7 Sehumann, From personal experience, I hold that 8 Handel, 9 Beethoven, 10 Chaminade, 11 recitals cultivate a keen, friendly com- Schubert, 12 Brahms, 13 Debussy, 14 Wagpetition, a pride of accomplishment, and a ner, 15 Chopin.

Puzzle

to play at a recital; but people admire This month the puzzle must be original. those who have the courage to play; and eren as he who plays gives of his learn- Write a story of not more than one hundred ing to the public, so does the public give words, and, in those one hundred words, of its encouragement to the player.

The next time you play in a recital try be spelled on the key-board (or on the to understand my point of view, and see staff)

how you'll enjoy what was formerly a The three best stories, containing the greatest number of words that can be spelled on the staff, will be the prize

This puzzle must original.

PLAYING at recitals makes you confident, PRIZE WINNERS FOR JANUARY PUZZLE Louis C. Knorr (Age 13), Massachusetts. Edward Stevens (Age 11), Kansas. Jean Brown (Age 13), Minnesota.

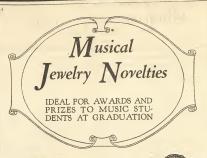
> HONORABLE MENTION FOR JANUARY ESSAY

> ESSAY
> Mary Katheriae Dord, Mary Elies McCheller, Dorothy Fugun, Louise Care. Cross Hole, Control Fugun, Louise Care. Cross Hole, Code Lange, Care Lange, Care Lange, Care Lange, Care Lange, Care Lange, Felic Lange, Felic Lange, Felic Lange, Felic Lange, Care Lange, Louise Care, Care Lange, Louise Care, Care Lange, Louise Lange, Lange,

HONGRAILE MENTION FOR PUZZLES and the case of polymer of the best at recitals, not only to show the result of careful training and the extent of their islant but also for the benefit of the public. There are many people who do not approcise good music because they never bear it. If they could attend recitals, where prefer playing could be heard, they would like it. Then there is another class of people he parents—who have a superior of the process of people with the present such as the present of the present such as the present of the prese HONORABLE MENTION FOR PUZZLES

Allegro, andante, con brio, repeat, they would look forward to recitals as Crescendo, chromatic, and accented beat, great events, and they would play their Non troppo, vivace—there's so much to

Progressions, largando-to know more





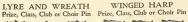
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THE ETUDE

Choirmaster's Guide

(a) in front of anthema indicates they are of moderate difficulty, while (b) anthems are easier ones

Date	MORNING SERVICE	EVENING SERVICE
	PRELUDE Organ: IntermezzoSheppard Piano: Chorale and Interlude. Rogers Te Deum in A-flatJones	Organ: A Night Song Harris Piano: O Sanctissima Thomas Magnificat and Nunc Dimittis in B-flat Stanford
T H I R	ANTHEMS (a) Beloved, Let Us Love One Another	(a) Lead On, O King Eternal Williams (b) Saviour, Like a Shepherd Lead UsBarrell
D	He That Dwelleth	I Love to Hear the StoryRisher (Duet) POSTLUDE
	POSTLUDE Organ: March in ABarnes Piano: Triumphal MarchC. C. White	Organ: Postlude in D Minor
	PRELUDE Organ: Golden Morning Hopkins Piano: Prelude in B Minor, 0p. 28, No. 6 Chopin	PRELUDE Organ: Retrospection
T E N	ANTHEMS (a) The Shepherd of His FlockGreely (b) I Lay My Sins on JesusBerwald	(a) If Ye Love MeLansing (b) How Calm and Beautiful the MornSchnecker
H	OFFERTORY If With All Your HeartsRoberts (S. solo)	Softly Now the Light of Day
	Organ: FinaleSheppard Piano: March of the NobleKeats	POSTLUDE Organ: Alla Marcia
SE	PRELUDE Organ: Song of the AngelsWilliams Plano: Impromptu in G, 0p. 90, No. 3	PRELUDE Organ: Sunset MelodyVincent Piano: Evening BellsDale
ENT	(a) O God Unseen, Yet Ever Near Banks (b) O Come Let Un Say Units	(a) Holiest, Breathe an Evening Blessing
ÉENT	the Lord Baines OFFERTORY O Lord Most Mighty Wooler (B. solo)	OFFERTORY Heaven's Vesper SongMorley (S. solo with optional Violin Obbligato)
Ĥ	POSTLUDE Organ: Postlude in GRead Piano: Processional MarchVerne	POSTLUDE Organ: Festival MarchG. W. Armstrong Piano: Alla MarciaSchytte
T W E	PRELUDE June	PRELUDE Organ: At Evening
N T Y	ANTHEMS (a) All Thy Works Shall Praise Thee Baines (b) Break, Light Divine Wooler	ANTHEMS (a) Abide With MeRathbun (b) Now the Day is OverPike
F O U R	OFFERTORY Love DivineRockwell (Duet)	OFFERTORY An Old PortraitCooke (Violin, with Organ or Piano Acept.) POSTLUDE
H	POSTLUDE Organ: Postlude in AGalbraith Piano: St. Francis de SalesKern	Organ: March of the Flowers. Harker Piano: Festival Procession March

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EDUCATIONAL STUDY NOTES ON MUSIC IN THE JUNIOR ETUDE

By EDGAR ALDEN BARRELL

Priscilla on Friday, By Mathilde Bilbro



Princille on Friday, By Malalide Biller

This set of "sprincille"

The set of "sprincille"

The set of "sprincille"

The set of "sprincille"

In four set of indeed and seed of the set of th

Dance of the Spirits (from "Orpheus"), By Gluck
Gluck; Moarra and Schubert were all especially noted
for their beautiful melodies.
This piece, taken from an
opera which Gluck wrote in
1762, is one of the most far
mous "classics." It is not easy
amouthly as intended.
dadaste is, of course, an

to play it correctly, and as a smoothy as instructions; as monthly as from the first product of the first product

Valse Petite; By Ella Ketterer



Alternating hands is one of those things which seem so very complicated, but are really easy enough after you just "each to m."

Try to keep a smooth-flowing rhythm in this waltz-never jerky,
This is a fine lesson in pedalling.

The Happy Shepherd, By Richard Pitcher

Mr. Pitcher is an English composer and teacher, who has written some of the most liked piano pieces of the pres-

liked piano pieces of the present time.

We have, in The Happy
Shepherd a Justy left-hand
melody, portraying the health
and happiness of the shepherd boy.

Much of the right hand is
staccato (short and detached).

The Wicked Witch, By C. W. Kern



The Wicked With, By C. W. Kern
Witches seem pretty far-off
things budy, but in Salem,
well and the salem,

I Skipped and Skipped, By Mary Gail Clark The little melody somehow eminds us of the motion of

Notice the rests in the left hand part. Be sure to take your hand up every time they

This is one of three very nice compositions called "Cheerful Tunes." The other two are: A Brave Man, and I Walked Round My Garden.



Goldie's Waltz, By Margaret A. Wilson

This very pleasing walte is in four sections or parts.
All are of equal length, sixteen measures.

All are of equal length size from measures in G msjer (one sharp).

(2) 16 measures in D msjer (one sharp).

(3) 16 measures in G repeated ("Tro") in G msjer (one sharp).

There are no "tate", one sharp).

There are no "tate", and this composition, the speed walter rhythm—which is harder than most of size shink.

Sandman's Serenade, By Paul Wachs

mposer. Notice that in the bass the

Notice that in the bass the note C is kept for many measures. This is what is called a pedal point.

We have seldom seen a piece which is so exactly "under the hands" as this Sandman is Screnade. Is there any child who does not know who the sandman is?

Mary, Mary

By MRS. B. R. MARTIN

Mary, Mary, quite contrary, How does your G scale go? With clean cut tones and even time, Curved fingers in a row.

Answers to Can You Tell? GROUP NO. 11

(SEE PAGE 255 THIS ISSUE)

- 1. The opera and the oratorio. 2. Dr. John Bull was a cele-brated English organist, credited with the composition of "God Save the King" the air of which, however, seems to have been an adaptation of an earlier melody. Ole Bull was a brilliant Norwegian violinist.
- "Lucia di Lammermoor," by Donizetti; and "Hamlet," by Ambroise Thomas.
- 4. Victor Herbert.
- 5. (a) Verdi's "Rigoletto." (b) Woman is Fickle.
- 6. Tschaikowsky. 7. Minnie Hauk.
- 8. In a triplet of thirty-second

notes (;), each note repre-

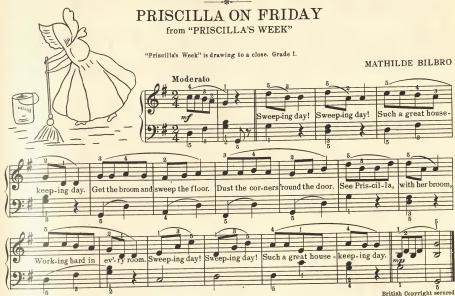
sents one-twelfth of a beat, 9. An orchestral introduction to an opera, oratorio, or other large vocal composition; or an independent orchestral composition in the form of the work mentioned.

10. Maud Powell.

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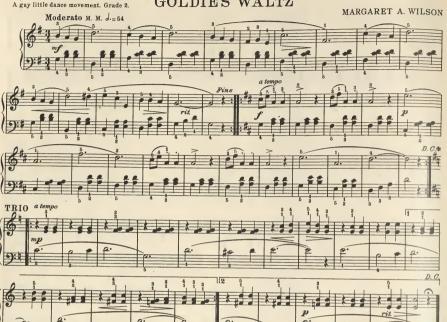
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Page 330

THE ETUDE

GOLDIE'S WALTZ



*From here go back to the beginning and play to Fine; then play Trio Copyright 1926 by Theodore Presser Co.

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By a very popular French writer. Grade 14.

Moderato M. M. = 108

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Throughout the printed pages of the book there are numbered spaces and it book there are numbered spaces and its play for the juvenile to cut out of picture sheets provided, the one hundred and some odd picture and paste them in proper space and paste them in proper space and paste them in proper space and paste them in the proper space and paste the proper space and paste in the proper space and paste, they are spaced in the proper space and paste, they are spaced in the proper space and paste, they are more spaced in the proper space and paste, they are more spaced in the proper space and paste, they are spaced in the property of the prop things musical.

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The Publisher's Monthly Letter A Bulletin of Interest for All Music Lovers



THIS SUMMER AND YOU

If this Summer runs true to form it will be full of sunshine, flowers, blue skies and singing birds. A carrying over of all the Fall, next Winter and many years to come, can be done by not letting this Summer go by without really accomplishing somelaxation or play out-of-doors will be enomething of value in the future years has

Those in the music world know that they never ean exhaust the study of this great art and that they must apply many hours to gaining a full appreciation of music in all its forms and an ability to give to others enjoyment in the art of music.

The average year is 365 days. By the time you take out Sundays, holidays, a two week's vacation and perhaps another half-day every week, there are only 268 days left. Deducting the hours that are used for sleeping, eating, riding here or there, attending to personal appearance and comforts, engaging in profitable even ing relaxation, entertainment or social life and in casual conversation, we find that the hours left in a year total about 100

A teacher or an adult lover of music utilizes in professional and husiness activiweek, from which time may be taken for lessons in music and study or practice in order to become more proficient in the art.
When this is all the time that is avail-

able, despite the fact that the actual vaca-tion is limited to but two weeks, just think bow few hours are available in the course one of a moderate, sensible period to several months of absolute idleness,

The earnest and ambitious music student and the progressive teacher upon consider-ing this will be spurred to continuing study the Summer months.

Teachers also should remind parents of ounger children that the release of their children from school studies is not a gift of time for idleness, but a presentation of an opportunity for their children to give better-than-ever attention to accomplishing something that will lift their mature years out of a "hum-drum work-a-day" existence. It is the duty of those in mato make reasonable efforts toward guiding children into using to good advanage some of the hours that are available to them for valuable and beneficial things

knowledge may he increased through Snmmer reading and self study. Helpful cata- pitches logs that will aid teachers to select new materials with which to make their Summer classes particularly attractive will be postpaid.

TWENTY-FIVE PRIMARY PIECES

FOR THE PLANOFORTE By N. LOUISE WRIGHT

The Very First Pieces Played at the Keyboard, by Miss Wright has had great success and this new book may he used as a continuation. It works its way through various little study pieces in characteristic yein right into second grade work. All of the pieces are of picturesque character and very tuneful.

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Advance of Publication Offers-April, 1928

Paragraphs on These Forthcoming Publications will be found under These Notes. These Works are in the course of Preparation and Ordered Copies will be delivered when ready

ALBUM OF CROSS-HAND PIECES-PIANO 30c. MELODIOUS STUDY ALBUM FOR YOUNG PLAY-BOOK OF PART SONGS FOR BOYS WITH CHANG-WITH CHANG-NIGHT IN PALESTINE, A-OPERA-WEINBERG THE SAME-PIANO ACCOMPANIMENT... 4.30c. PART SONGS FOR SOFRANO, ALTO AND BASS CONCERTINO, No. 2-VIOLIN-SEITZ.......35c. PIANO DIALOGS-FOUR HANDS-CRAMM.....30c ECLECTIC PIANO STUDIES-HEINZE......35c. FIRST FOLK SONGS-VIOLIN-WATSON......60c, HELLER-PHILLIPP-STUDIES IN MUSICIAN-

SHIP-PIANO-FOUR BOOKS, EACH 60c. KEYBOARD ADVENTURES-SCARMOLIN30c. year, if the vacation is extended from Little Study Pieces in the Classic

..35c. Twenty-five Primary Pieces-Wright...35c.

STORIES TO SING TO Easy, Effective and Interesting METHOD OF DEVELOPING THE SENSE OF PITCH IN YOUNG CHILDREN By GLADYS TAYLOR

sense of pitch in very young students by a stimulation of the imagination, through the imitation of various sounds such as those of animals and of hells, at certain definite degrees of pitch. In this book there are two stories: The Rainbow Cat. The Theodore Presser (c. will be glad which is higher, the purple cat's "Manow" of the Interest Books," One's store of musical swowledge may be increased as the second story, the members of the Interest Books, "One's store of musical swowledge may be increased as the second story, the members of the Interest Books," One's store of musical second story, the members of the Interest Books, "One's store of musical second story, the members of the Interest Books," One's store of musical second story, the members of the Interest Books, "One's the Interest Books and Ding Dong. In the first story the postpaid,

The special introductory price in ad-ance of publication is 20 cents per copy,

Tunes for Little Folks FOR THE PIANOFORTE

cently Mrs. Preston has begun to write in the earlier grade. This little book is a collection of a number of short first-grade pieces. They may be used as the very first pieces for any young student, or they may be used to supplement any instruction This little work is a novelty in elementary teaching. The idea is to develop the position, after middle C has been located. and at the beginning only one hand plays at a time. The book works up to the point

PREPARATORY EXERCISES IN DOUBLE STOPPING

where the students play melodies with simple harmonies or accompaniments. The special introductory price in advance of publication is 35 cents per copy,

> THE SHEPHERD MUSICAL PLAY FOR CHILDREN

By MATHILDE BILBRO This is a short operetta in ten numbers. ese numbers are so arranged that dances Inces numoers are so arranged that dances to the pupil "perk up" like shythmic flarves. Although in that at said half of them. Although in that at said half of them. Some teachers have made the discovery short, consuming only an hour and one-buff in production. The librator is based upon two of the Acsop fables. Miss Bilbrator was accelerated to the constraint of the Acsop fables. Miss Bilbrator work is too well known to call for exnical onset. tended comments. We can recommend this work very highly.

According to the proverb, "The best things are the most difficult."

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Now is the time school music supervisors and teachers turn their attention to the selection of suitable music for the graduation exercises or commencement program. We are prepared this year as never before to render expert assistance in making selections and our incomparable wishing to have us make up selections for them need only write a letter telling the grade of work desired, the voice combinations available and any other information they think would be of assistance. Their request will be given into the hands of a prompt, individual attention and a selecmay be returned if it does not prove satis-

For the convenience of those wishing to make their own selections we have issued a folder entitled "Commencement Music," which will be sent upon request. The fol-lowing numbers published during the past year are especially appropriate:

For Mixen Voices
The Slave, H. P. Hopkins.
Four Indian Songs, Thurlow Lieurance.
Rue—A Pueblo Spring Sang. Chant of the Corn Grinders. The Deserted Lodge,

The Owl Hoots on a Tepee Pole. FOR SOPRANO, ALTO AND BUSS

Sunshine in Rainbow Valley, Bernard FOR THREE PART, TREBLE VOICES

My Arcady, A. P. Risher. Trees, A Sister of Mercy. FOR TWO PART, TREBLE VOICES The Early Morning Breaks, William

A Fairy Barcarolle, William Berwald. Pickaninny Sandman, Sarah Talhert. Look to Your Banners, Meyerbeer-Fel-

Sunrise, Moszkowski-Felton. Sunshine in Rainhow Valley, Hamblen. Hey, Hilly, Ho!, William Baines.

FOR MEN'S VOICES Land-Sighting, Edvard Grieg.

INTRIGUING RHYTHM

This has been called "the era of rhythm" in music. Fifty years ago very few teachers attempted to teach rhythms, in the earlier grades, other than the exact the earner graces, other than the exact-four-cornered or three-cornered varieties. Music was hopelessly angular. It was either as triangular as a metronome or as square as a brick. Now the fairy charm of

square as a brick. Now the tarry charm or rhythm is added to teaching materials. Rhythm is always a fascinating subject to teach. It presents difficulties, but there is nothing which will make the playing of the pupil "perk up" like rhythmic figures. Some teachers have made the discovery

 $\begin{array}{c} \textit{By M. L. Paisron} \\ \textit{Mrs. M. I. Preston is a composer well a c$ ing freshness in your teaching, you will make no mistake in trying out some of these pieces. They are about Grade 2 to 3. Here are the titles:

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BETTY LOU CONTR. OPERA Bu R. M. STULTS

This is the kind of a comic opera that offers young people a wholesome lot of

of this character, but once one has had on the starter better before a controlled group of a group of amateurs, paraire used and the stopping of the fingers ticularly when they are in their latter is introduced by degrees. There is an easy teens and early 20's, an opportunity to but interesting accompaniment throughteens and early 20's, an opportunity to join in something of this character, which gives them so much fun, there is sure to be a resolution made to do something to the sort regularly each year.

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amateurs, or contemplating having such an interest in the future, now has the opportunity to file an Advance of Publication

STU order with fifty cents, to insure receiving postpaid when it is published, a copy of this bright, plensing new musical play, "Betty Lou."

Moods from Nature

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All of our orchestra books have proven so popular in the past that the announce-ment of a new collection has been hailed with enthusiasm. This new book will be somewhat more advanced than our Senior Orchestra Rook. The numbers will be of hrilliant character, although not difficult, suited for concert and exhibition nurposes The orchestrations will all be extremely well made and effective in any combination of instruments. The same instrumentation will be used in this connection as in the Presser's Popular Orchestra Book and Senior Orchestra Book, Every will have something good to do hat not too much to do. A few of the numbers appearing in the new collection are: A New Virginia Dance, by Atherton; March-

nany others, While the Concert Orchestra Folio is in preparation we are booking orders for copies deliverable when published at the special low advance of publication price of 15 cents per copy for the various parts and 30 cents for the piano accompaniment.

PREPARATORY EXERCISES IN DOUBLE STOPPING

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Perlays some who are reading this arouncement of "Bety Lou." have never included in their musical activities the production and presentation of anything production and presentation of anything right from the heginaing. In the beginning of this character, but once one has had the interest of the work only the open strings are the production and the production of the beginning of this work only the open strings are used and the stapmoine of the burner.

the sort regularly each year.

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(Continued on Page 334)

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Mr. Evans came with the Theo-dore Presser Co. early in 1918 and has been with the company since, except for three months during the War.

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withdrawn from advance of publication for this month. Although at this writing the book has not been placed upon the market, many who have seen it in its completed form unhesitatingly say that Music Play For Every Day will create a sensation among those interested in piano in-structors for young beginners. It is profusely illustrated and more engaging than any other piano instructor ever has been made for children and it is published com-plete for \$1.25, or in four parts at 40 cents for each part. Many teachers may use the work in parts in private instruction, but the main purpose of offering these parts is to serve kindergarten and primary piano classes, for which it is ideally suited.

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The World of Music

(Continued from Page 253)

THE "ST. MATTHEW'S PASSION," by Bach, which not so many years ago was considered among the almost impossible things to accomplish, is now sung so frequently as almost to attract no notice. Lindsborg, Kansas, is one of the last communities to bear it.

VINCENZO GENTILE, in 1923, was admitted into the United States as an artist—a clarinet soloist. He since then has married, storped playing the clarinet, and as a surper soloist the country of the story of the stor

DON GIOVANNI has raised a tempest in the musical tempers of both Engined and Germanyle as to whether as to whether the control of the control

THE TWO HUNDREDTH ANNIVERSARY THE TWO IUNDREDTH ANNIVERSARY of Jean Georges Novere, the great halte master has been celebrated in France. Noverer was the founder of the modern the halte partonine; and person to the present called by his friend, Garrick, the "Shakespeare of the Dance." It was on special requested famer antioners that he was appointed master of the baltet of the Parks Opera.

THE FAVORITE MUSICAL COMPOSERS THE FAVORITE MUSICAL COMPOSERS
of Spanish radio audiences were recently determined by a context in which the result was as
follown in order of the number of votes received:
Vertil, Wagner, Donizetti, Rossini, Puecini, Mozart and Richard Strauss. Like most American
competitions of this sort, native composers closed

THE "FOX TROT," THE "SHIMMY" AND
THE "GIARLESTON" have good testadors in
The commission of the state of the s

COMPETITIONS

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Pennsylvania in the Eighteenth Century

WHEN romantic appeal vivifies the pages of historical fact, a welcome from the reader is assured. When this appeal representations of the Pennsylvania Society of the Colonial of the pennsylvania Society of the Colonial Colo resents the romance of the birth of a great civilization, the element of interest multiplies in proportion to the immediate relation of the reader to the theme in hand.

Herein lies the key which unlocks the

THE WALTER DAMROSCH FELLOWSHIP of One Thousand Dollars per year and an additional person of the process for the American Academy of Rome, is announced for competition. Only unmarried and citizens of the United States are diplibe, and the competition of the Control of the Cont

PRIZES AMOUNTING TO ONE THOU-SAND DOLLARS are offered to Negro com-posers, by Rodman Waramaker, through the Robert Curtis Ogden Association of the Robert George Competition Colors of Phila-delphia. The competition closes June 1, 1928; and full particulars may be had from the asso-ciation named.

A FELLOWSHIP OF \$2,500 PER YEAR, for advanced study abroad, is offered by the Guggenheim Memorial Foundation. This is open to both aren and women; and particulars may be had by addressing the Guggenheim Foundation, 2300 Pershing Square Building, New York City.

THE SCHUBERT CONTENNIAL PRIZES, diverted from the completion of the "Unitained Samphony to the composition of an order of the Samphony to the composition of an order of the Samphony to the composition of an order of the Samphony to the Context of the Samphony to the Sam

RETIRED MUSIC TRACHERS

The Presser Henne for Retrieted Music Teachers, at Germantown, Permayavania, has been recently. The Dining Room has been carriedy reconstant of the pressure of the material state of the material state. The beautiful state of the material state, each seating four, have been installed. New beautiful state of the material state, and the state of the material state of the state of the

New Musical Works, Reviewed

"casket of fascination" and allows us to enjoy the spirit of these volumes. The conjoy the spirit of these volumes. The characters who people their pages are the direct forebears of almost everyone who shall peruse these tomes. All through the annals are stalking those hardy pioners who risked their all to come and lend their brains and brawn that the primeval Yorests and uncharted plains might be transmuted into granaries of untold wealth and far-flung gardens of beauty. Among these came the sweet singers of Moravia, the Psalmitst of the Dunkards and Schwenis-felders, the trombone choirs and players of the organ. These are they who whet and hold our charmed curiosity as we grow cager for the revelations of the page to come.

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ors' Company

SIR LANDON RONALD, English composer, This came as a great shock to me and in-

chapter of "Stories Against Myself" in mirable food and some good Scotch his book of "Variations on a Personal whisky, I was beginning to feel 'fit for the fight' as the time drew near for me In one of these he explains how he to speak. I had written down certain notes fared at a city banquet given by the Drap- on the back of the menu and was just taking my final 'wee drappie' when the "On my arrival at their superb hall, I Master of Ceremonies, who was an enorwas met on the staircase by the clerk who mous man with a long black beard, came informed me that Sir Alexander Macken- and touched me on the shoulder and said zie had sent a wire saying that illness pre- in a fairly audible whisper, 'Mr. Landon vented his attendance and that it devolved Ronald, will you make your speech now, upon me, as an official of the city, to pro- or let the guests enjoy themselves a little pose the toast (of music) in his stead. longer?"

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